

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES." —Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM;

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 63.—No. 10.

SATURDAY, MARCH 7, 1885.

PRICE { 4d. Unstamped.  
5d. By Post.

## FRANKFORT-ON-THE-MAINE.

RAFF CONSERVATOIRE, for all branches of Music, under the honorary Presidency of Dr HANS von Bülow.—Beginning of the SUMMER HALF-YEAR, March 2, 1885. Total amount of the Honorarium, Marks 300 per annum. For Pianoforte Pupils of the Upper Classes there is, during the month of June, a COURSE, directed by Dr Hans von Bülow, in which, if there is sufficient room, Strangers are allowed to partake. (Practitioners, Marks 100; Hearers, Marks 50.) For particulars apply to the DIRECTION.

## SCHUBERT SOCIETY.

PRESIDENT — SIR JULIUS BENEDICT.  
FOUNDER AND DIRECTOR—HERR SCHUBERTH.

THE 19TH SEASON, 1885.—The FIRST CONCERT (the 78th since the formation of the Society), will take place on TUESDAY, March 10, FRANZ SCHUBERT's Vocal and Instrumental Compositions forming first part of Programme. Prospectuses for the present Season now ready. Full Particulars of

244, Regent Street.

H. G. HOPPER, Hon. Sec.

## LONDON CONSERVATOIRE OF MUSIC.—

Principal—Mr LANSDOWNE COTTELL.

The NEW BUILDING and LADIES' RESIDENT Department now open, facing Porchester Square, near the Royal Oak Railway Station, W., unsurpassed for appointments and facilities for study.

The Conservatoire offers the Highest Class practical Education, Singing, Piano, Violin, &c., from £1 1s., the Term commencing any day. Free Scholarships and Introductions awarded for the encouragement of talent. Concerts, Orchestra, and Choir weekly. Prospectus—Hon. Sec., 1, WESTBOURNE PARK, Royal Oak, W.

LONDON ACADEMY OF MUSIC. (Instituted 1861), St GEORGE'S HALL; 1a, Harrington Gardens, South Kensington; and 1, Old Steyne, Brighton. Principal—Professor WYLDE, Mus.D., Cantab.—THE NEXT STUDENTS' CONCERT will take place in ST JAMES'S HALL, FRIDAY Afternoon, March 27. Full Orchestra and Choir of Ladies' Voices. Principal Violin—Herr Pollitzer. Tickets—Stalls, 5s.; Balcony, 3s. Past and Present Students can claim their usual privileges. The Half-Term dates from February.

THE SOCIETY OF ARTS PRACTICAL EXAMINATION in VOCAL and INSTRUMENTAL MUSIC will be held in London, at the SOCIETY'S HOUSE, in the week commencing 8th JUNE.

Full Particulars on application to the Secretary.

Society's House— H. TRUEMAN WOOD,  
Adelphi, London, W.C. Secretary.

MDLLE CLOTILDE KLEEBERG will be in London at the End of March. All Letters and Engagements to be addressed to Mr N. VERT, 52, New Bond Street, W.

WANTED.—TEACHERS for each of the following Instruments: HARP, ZITHER, GUITAR, &c., for London; also good Teacher for SINGING to go the Provinces. Apply—SECRETARY, Earlswood House, King Edward Road, South Hackney, E.

Price 2s. nett.

CHARLES SALAMAN'S NEW SONG IN D AND B.

## LOVE'S LEGACY.

THE WORDS BY MALCOLM CHARLES SALAMAN.

"In the happy union of 'sound and sense' this song may be considered as a pattern. The words, written by Malcolm Charles Salaman, are conceived in the true spirit of poetry, and the music illustrates the meaning of the words by the graces of delightful and effective melody and harmony. It is one of the best among modern love-songs, as it is among the most noteworthy productions of the veteran composer, whose hand seems to gain more power and expression at each successive effort." —*Monthly Musical Record*.

London: STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

Just Published.

"**LONELINESS.**" Song. Poetry by H. KIRKE WHITE, Music by E. CECIL. Price 3s. London: R. MILLS & SON, 140, New Bond Street, W.

## RECENT COMPOSITIONS

BY THE LATE

## MADAME SAINTON-DOLBY.

SONG—"THE PEAR TREE IN THE COURT"	2s. nett.
TRIOS OR CHORUSES FOR FEMALE VOICES—	
"OUR HAPPY HOME"	1s. nett.
"THE GLOVE ON THE SNOW"	1s. nett.
"A CHARADE" (a Breaking-up Song)	6d. nett.

Published for LAMBOHN COKE by ALFRED HAYS, 26, Old Bond Street; and 4, Royal Exchange Buildings.

## RICORDI'S NEW PUBLICATIONS.

F. H. COOWEN'S NEW SONG,

WILL YOU BE TRUE? Words by WEATHERLY.

Sung by Mme VALLERIA.

## PINSUTI'S NEW SONGS.

COME AND MEET ME. Words by JAXONE.

A N ANGEL'S SONG. Words by LEGGE.

## TOSTI'S NEW SONG,

HELP ME TO PRAY. By F. P. TOSTI. Dedicated to and sung by Miss CARLOTTA ELLIOT.

HELP ME TO PRAY. Words by WEATHERLY.

"O mother, help me, pray for me;  
My heart will break, the storm is wild;  
O hold me in thy arms to thee,  
And pray with me as when a child."

HELP ME TO PRAY. By the popular Composer of the world-famed Songs:

"FOR EVER AND FOR EVER." | "GOOD-BYE."  
"THAT DAY." | "LET IT BE SOON."

"ASK ME NO MORE."

All published in keys suitable to all voices. Nett, 2s. each.

## MATTEI'S NEW PIANOFORTE PIECE.

IDIYLLE. By TITO MATTEI.

"One of the most charming inspirations by this highly-gifted composer, who is playing it everywhere." Nett, 2s.

RICORDI, 265, Regent Street, W.

## FIRST THREE GRADES NOW READY.

Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARLEN, Mus. Doc.

## THE MUSICIAN:

A GUIDE FOR PIANOFORTE STUDENTS.

BY

## RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED, ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE ORDINARY PIANOFORTE PRACTICE.

**Saturday Review.**—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but we are quite certain Mr Ridley Prentice's road is in every way the pleasantest that has yet been laid before any pianoforte student."

**Academy.**—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

**Graphic.**—"Written with the laudable purpose of helping the pianoforte student to understand and enjoy beautiful music."

**School Board Chronicle.**—"A useful book for earnest teachers."

**Musical Review.**—"Mr. Ridley Prentice has newly developed an important though much neglected branch of the teacher's duties."

**Monthly Musical Record.**—"No more valuable work of the kind is in existence."

W. SWAN SONNENSCHEIN & CO., PATERNOSTER ROW;

And all Book and Music Sellers.



## THE PLAYERS IN WYCH STREET.

(Continued from page 181.)

Although the attraction of Mr G. V. Brooke had been upon the whole very great, the results of the season, which terminated early in June, were found in a pecuniary sense far from satisfactory. The Olympic in fact was too small for an adequate representation of the Shaksperian drama, and though the late company, as regarded its leading members, was fairly good, the fillings up were decidedly bad, and, consequently, a really complete *ensemble* was rarely if ever attained. The management, however, had the tact to discern its error, and the energy to repair it. The lessees accordingly resumed work on Wednesday the 12th of July, with an entirely new company—engaged for “a summer season”—consisting of Mr and Mrs Alfred Wigan, Mr and Mrs Leigh Murray, Messrs Compton, F. Vining, Emery, A. Younge, H. J. Turner, C. Bender, S. Cowell, H. Butler, Norton, Miss Julia St George, Miss Murray,\* and Mrs L. S. Buckingham. Mr Leigh Murray was stage manager, Mr C. Bender stage director, and Mr Alexander Lee director of the music. The lighter class of drama was now tried, an excellent specimen of which was to be found in the opening programme, comprising *Monsieur Jacques*, with Alfred Wigan in Morris Barnett's original part, and a new comedietta, *Provisional Government*, from the pen of Mr Stocqueler. Compton next came out in Leman Redé's farce—originally written for the Strand—*His First Champagne*, and the little theatre began to regain the favour of the public. A new and excellent drama, *The Magician*, by Shirley Brooks, was brought out in the middle of August, with Emery in the leading part, supported by Mr and Mrs Leigh Murray, Mr A. Younge, Miss St George, and Miss Murray. On Monday the 4th of September Mr Courtney's still popular two-act drama, *Time Tries All*, was first produced, for the introduction of Mrs Stirling, who had been added recently to the company. Mrs Stirling was to be seen in the course of the next month as “Juliana,” in Tobin's comedy, *The Honeymoon*, with Leigh Murray as “Duke Aranza.” In October she gave an unusually refined and able rendering of “Katherine” in a revival of *Taming of the Shrew*, in which the part of “Gruimio” was sustained by Compton with admirable humour. Amongst the events which occurred during November we may note the production of a one-act vaudeville from the French, *Cousin Cherry*, containing another effective part for that truly accomplished and delightful actress. This summer season—in reality protracted well on into winter—came to a most successful conclusion early in December.

Mr E. L. Blanchard contributed the pantomime, *William the Conqueror*, with which the house reopened on Boxing Night. A one-act drama of considerable merit, *The Headsman*, by Albert Smith, served to introduce a very promising actress, Miss De Burgh, to a London audience at the beginning of January, 1849. Early in February, a skillful version of Emile Augier's charming little drama, *La Cigüé*, was presented under the title of *The Hemlock Draught*. The English adaptation was by Mr John Oxenford. On Monday, the 26th of February, an experiment, equally interesting and important, was made in the production of Beaumont and Fletcher's old comedy, *The Woman-Hater*, or *The Hungry Courtier*, compressed into three acts, and otherwise refitted for modern representation, by Mr Henry Spicer. The scene of this play is laid at Milan, the duke of which city is in love with Oriana, the sister of Count Valore. Oriana having hitherto lived in retirement, wishes to see something of the world, and more especially to go to Court, nor can she be dissuaded from doing so by her brother. Accordingly she sets out, but on her way is overtaken by a storm, and seeks refuge in the house of Gondarino, a notorious hater of womankind. Impelled by a spirit of mischief, she endeavours to captivate her unwilling host, and whilst still in the house, the Duke himself unexpectedly arrives, whereupon the lady hastily retires. Astonished to see her in the dwelling of such a character, the Duke twists Gondarino with having feigned a hatred for women in order to carry out more securely his courtship of Oriana. Gondarino at first protests, and ultimately, from pure malignity at finding

himself in such a position, admits the fact, and even taxes Oriana with light conduct. He offers to prove this by showing her to the Duke and Valore in the house of Julia, a notorious courtesan. Oriana is unwittingly enticed thither, where the Duke and her brother, stationed at a convenient distance, behold her seated on the balcony, with Gondarino paying his addresses to her from the street below. The scheme, however, is interrupted by the premature advance of the two former, who arrive in time to overhear Oriana proclaim her innocence, and reject the advances of her persecutor. They remain, therefore, unconvinced of her guilt, but Gondarino affirms his rectitude, and begs for a further trial. So the unhappy lady is next inveigled into a hall of the Ducal Palace, where a pretended assassin appears, offering her an escape and safety at the expense of her virtue. She rejects his vile proposal with the utmost scorn, and, preferring death to dishonour, indignantly bids him to take her life at once. The Duke, more than satisfied, advances and offers her marriage on the spot. Gondarino, on the other hand, has to submit to being bound hand and foot, and placed in a chair, whilst the ladies of the court advance on all sides, to mock and torment him, with feather-plumes—a punishment sufficiently trifling for conduct so infamous. There is also an underplot relating to one Lazarillo, a needy and epicurean courtier, who will go any lengths to procure good eating and drinking. Having a fancy for a certain delicacy—the head of an *umbrana*—which is to be served at the Royal table, he procures an introduction to the Duke, with the hope of being invited to partake of it. But the Duke has sent the fish as a present to Gondarino, who in his turn hands it over to Julia. Lazarillo, therefore, follows the *umbrana* from one house to another, until, as the price of the desired enjoyment, he is compelled to promise marriage, and a position of respectability, to Julia, and so at length obtains his ends.

*The Woman-Hater* forms an excellent specimen of the authoress' peculiar genius, which leant always to the grotesque and eccentric, rather than to the picturesque and poetic, in things theatrical. It had not been acted for exactly two centuries, and its revival just now, when a renewed taste for such reproductions had begun to spring up at some of our theatres, created a good deal of interest. The following was the cast at the Olympic:—

Duke of Milan .....	Mr Norton.
Gondarino (the Woman-Hater) .....	Mr Stuart.
Count Valore .....	Mr Leigh Murray.
Lazarillo (the Hungry Courtier) .....	Mr Compton.
Arrigo .....	Mr Kinloch.
Lucio .....	Mr H. J. Turner.
Pandaro .....	Mr Edward Stirling.
Mercer .....	Mr Bender.
Boy .....	Miss Mandlebert.
First Intelligencer .....	Mr C. Hale.
Second Intelligencer .....	Mr H. Cooper.
Secretary .....	Mr Oswin.
Prentice Boy .....	Miss Ainsworth.
Page .....	Miss E. Turner.
Oriana (sister to Valore) .....	Miss Stirling.
Julia (a courtesan) .....	Miss Acosta.
Deaf Gentlewoman .....	Miss Young.
Waiting Woman .....	Miss Adams.
Lady of the Court .....	Miss Spiller.

Mr Stuart took the greatest pains with the part of “Gondarino,” and played it throughout with untiring spirit. Compton looked and acted that of “Lazarillo” literally to the very life. In “Oriana” Mrs Stirling found a character admirably suited to her great talent, and, needless to add, did the fullest justice to it. The rest of the *dramatis personæ* were mere sketches, but without exception they were adequately filled, and we may particularly note the “Duke” of Mr Norton, and the “Valore” of Mr Leigh Murray. The getting up of *The Woman-Hater* by Mr Davidson was in the best and most correct taste. Mr Spicer's abridgment from five acts to three was very skilfully carried out. Some of the dialogue was necessarily curtailed, and one character, that of a second courtesan, altogether omitted, but the situations were, every one of them, preserved intact. And there were no interpolations. It was all genuine Beaumont and Fletcher. The artistic spirit in short which pervaded the entire production was perfect.

This quaint old play ran very nearly to the end of the season,

\* This lady must not be confounded with her namesake, who was such a favourite in the days of Vestris, and who had died some years before. Miss Murray, also a very clever and popular actress, was subsequently at the Princess's with Mr and Mrs Charles Kean, and later became Mrs Brandram.

† The *umbrana* was a species of sturgeon, much sought after by epicures in the reign of James the First.

which unfortunately came to an unexpected end on Thursday, the 29th of March, owing to a fire which broke out about an hour before the doors were to have been opened for the evening performance. The fire was caused by the drop-curtain—of green velvet, and very old—coming in contact with a gas-jet which had been accidentally left unprotected. The flames spread with such rapidity that within half-an-hour the interior of the building was completely burnt out. The entertainment that evening had been arranged for the benefit of Mr C. Bender, and it was the last night but two of the season. The theatre had been sub-let for the summer to Mr Farren and Mrs Nisbett in conjunction, but the fire of course rendered this arrangement nugatory.

(To be continued.)

—  
FROM THE WEST.

No. 3.

With much cunning is carved the woodwork that maketh handsome my hall. One morn when by chance I did touch the eye of a werwolf cut therein, lo! a board did slide aside, and, to my amaze, was a hidden room shewn forth. In it were many things that did belong to my forefathers. Amongst these, and greatly to my liking, was a weird rime that doth tell of a woe wench, Edith by name. It was written down by one Edgar, a Gleeman. It is a sorrowful lay, like many that were made in old time. It goeth in this wise:—

THE MOURNING WIGHT AND THE BLACK KNIGHT,  
OR, THE FORLORN MAIDEN.

FIT ONE.

I wandered through a leafy glade  
In spring time, sad and lone,  
When I did meet a mournful maid,  
And thus did she make moan :  
"O love ! my life thy pangs do blight,  
Thy bliss, like play, doth pall ;  
O woe the day ! Woe worth the night !  
When thou didst cause my fall."

FIT TWO.

My heart did ache to see such grief  
In one so young and fair ;  
"O sweetheart, can I give relief ?  
May I thy sorrow share ?"  
"Thou winsome youth, I thank thee now  
Right earnestly," quoth she,  
"But I to my sad fate must bow,  
Full lowly must I be."

FIT THREE.

"O lovely lady, say not so,  
I beg thee let me stay  
Thy trusty knight, and I will shew  
But kindness alway."  
The weeping maiden still made moan :  
"O woe betide the day !"  
She heeded not, so sad and lone  
I went my weary way.

THOMAS DE DENA.

Tintagel Castle, Cornwall.

[NOTES.—In this ballad, so strangely discovered by our venerable contributor, we have a characteristic specimen of the quaint literature that formed so prominent a feature in early British history. Its antiquated diction, specially noticeable for an entire absence of all words of classic origin, seems to point to a very remote period as that of its inscription. Internal evidence, however, compels us to assign a later date than that of Caradoc the Celt. Candour, indeed, forces us to admit that some may place it later even than the time of the renowned Queen Boadicea. Attention may here be drawn to the fondness for alliterative writing displayed by ancient authors. Many specimens of this might be pointed out in the present poem, did time and space permit.

FIT 1.—"I wandered through a leafy glade." At once we perceive that the writer is narrating his own experiences. "I wandered," he says, with laudable frankness that disdains to stoop to dissimulation. Thus we find no attempt to cast responsibility on another, but, on the contrary, an admirable openness that at once enlists our sympathies.

"And thus did she make moan." The words "Make moan" are here evidently equivalent to "Pour forth her sorrow." The original meaning of the Anglo Saxon, *Mán*, seems to have been a wound, an injury. Hence we have, *Mænan*, to moan, and the Middle English, *Menen*, to lament.

"O love ! my life thy pangs do blight." Here probably "O love !" is intended to mean affection in the abstract, rather than in the concrete, and this construction is favoured by the context. Sad indeed is it to find the young heart so early in contact with affliction. Let us hope that a longer experience of life may enable this miserable damsel to regain that equanimity which now seems so desirable a thing for her.

"Woe worth the night !" *Woe* is derived from the Anglo Saxon interjection, *Wa*, and from *Wédi*, woe, a substantive. *Worth* is from the Anglo Saxon *Weorthan*, to become, the original root being the Sanskrit, *Wart*, to turn. It is therefore not difficult to see that the exact substitute for "Woe worth the night" should be "Woe be to the night."

FIT 2.—"O sweetheart, can I give relief?" In Middle English, *Sweete herte* is synonymous with *Dear love*, and in this sense is it employed by Chaucer. It would appear in the poem to be used as indicative of kindly interest, rather than ardent affection. Indeed, we have no reliable evidence that Edgar had seen Edith prior to this occasion. It would obviously be rash to presume that tender regard could instantly result from encountering an utter stranger.

"Thou winsome youth." More is evidently implied in this than is at first apparent. The Anglo Saxon *Wynsum*, meaning delightful, is formed from *Wym*, joy, with the addition of a common suffix. But this is derived from *Wimman*, to desire, and here light seems to break upon the passage. Is it not possible that the maiden's highly regrettable melancholy may have been feigned, with the deliberate intention of winning the sympathy, and ultimately the affection, of this very impressionable young man. We venture to suggest this view for further consideration, with the hint that her refusal to accept his proffered assistance may have been but a pretty device to increase his interest in her.

FIT 3.—"O lovely lady, say not so." We are no longer left in doubt as to the strictly honourable character of Edgar's intentions. The title by which he now addresses the maiden shews that he confidently anticipates their immediate betrothal and ultimate marriage. We will briefly demonstrate this. The Anglo Saxon forerunner of the word *Lady* is the compound *Hlafdlige*. This is formed by union of *Hlaf*, a loaf, with *Deeg*, a kneader. *Lady*, therefore, signifies *Loaf kneader*; and as wives in early days not merely superintended, but actually took part in culinary operations, the connection is obvious.

"She needed not." Another instance is this of the perverseness and innate obstinacy of womankind. No doubt can there be that Edith was intent on trying the patience of this very romantic young gentleman to the uttermost.

"I went my weary way." Human nature is so constituted as to bear much tribulation uncomplainingly, but there is a point beyond which endurance is no longer possible. The mental strain consequent on enforced submission to repeated denials has seemingly proved too great for this excessively sensitive youth. He stays no longer to be the butt of undeserved scorn and contumely, and by timely retreat proves that he possesses in abundance that noble virtue which has been so eloquently extolled as the better part of valour.

Little now remains to be said. The heartless trifler, in accordance with universal instincts of strict dramatic propriety, doubtless repents her cruel and thoroughly unjustifiable conduct, and early dies disconsolate. The vivid imagination of the poetic young man probably creates fresh objects of admiration and esteem, intangible perhaps, but to him none the less real. Eventually he dies also.

It may be urged by some vain babblers that the poet tells us none of these last things relating to the concluding years of these interesting young persons. To such cavillers may reply be made, He says most who leaves most unsaid.]

[AUTHENTIC NOTE.—We emphatically disclaim any participation whatever in the above extraordinary performance. We strongly suspect the whole thing to be a gigantic hoax, the ingenuity thereof being equalled, if not surpassed, by its audacity. If this be the case, as seemeth not unlikely, we can only repeat the directions of the immortal Bard to the ubiquitous Stage-manager, "Blue Fire ! Thunder and Lightning ! Quick descent through Flames and Smoke !"]

CHESTER MUSICAL FESTIVAL.—Her Majesty the Queen, and the Prince and Princess of Wales have kindly consented to become patrons of the Triennial Musical Festival to be held at Chester in July next.

## EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 78.

(Continued from page 94.)

1825.

After several postponements the King's Theatre opened on the 1st of March with Mozart's opera of *Le Nozze di Figaro*. The return of Mozart's music was like the return of spring weather; it vivified and delighted the senses which had been previously sated with the continued repetition of Rossini's operas. However admirable, these compositions had at length begun to afford as little gratification as is received by dining every day off the same dish. On Saturday, the 19th of March, an opera, *semi seria*, in one act, called *Adelina*, was first performed. The music was composed by Generali. Mdme Ronzi de Begnis sang with great delicacy and expression; and Signor Remorini, who made his first appearance on this occasion, exhibited much vocal and dramatic ability. The melodies of this opera are graceful and pleasing, and the harmonies are frequently scientific and effective. Mdme Pasta, who was engaged for a limited number of nights, appeared on the 10th of May again in Rossini's serious opera, *Otello*. She was, on her *entrée*, greeted with universal plaudits, and she was applauded throughout the opera. Before the curtain fell "God save the King" was sung in honour of His Majesty's birthday. Signor Velluti made his first appearance in England, June 25, in Meyerbeer's opera, *Il Crociato in Egitto*, the part of Armando, which had been written expressly for that singer. The style of Velluti, though somewhat florid, displayed great cultivation and expression; but his voice at times exhibited defects which were repulsive to musical ears, and occasioned some disapprobation. His performance, however, was for the most part much applauded. The music of this opera, though defective in its general construction, is rich in melody and science, and consequently it was greatly admired.

The oratorios at Covent Garden Theatre commenced this season on the 23rd of February, with a selection from Haydn's *Creation*, Mozart's *Requiem*, &c., under the direction of Mr Hawes. In the first act Miss Paton sang "The soldier tired," the divisions of which she executed with brilliancy. Miss Graddon sang Bishop's popular air, "Bid me discourse," with great force and sweetness, accompanied by me on the oboe. It was loudly encored, as was Mr Braham's Scotch ballad. The oratorios at Drury Lane, under the direction of Mr Bishop, began on the 25th of February. The oratorios or Lent performances of the present time afford a curious contrast with those which were given fifty years ago. They were then, and for many years afterwards, performances of sacred music in the strictest sense of the word; and not only the performers who assisted in them, but the public also who attended them appeared in mourning dresses. So much fastidiousness did there exist on this head, indeed, that when Giardini, the popular violin player, performed a concerto between the acts of *The Messiah*, and introduced it as the subject of his rondo Dr Arne's favourite air, "Come, haste to the wedding," the audience considering it a novelty fraught with levity, opposed it with such violence, that the greater part could not be heard. The Lent performances of the present day consist chiefly of selections, in which it is not an uncommon thing to hear a performer sing on the same evening, "Comfort ye my people," from the sacred oratorio of *The Messiah*, and a modern Scottish ballad, made up of—

"Whilst I stray,  
Banks of Tay,  
Tartan plaid,  
Bonny lad!"

In fact they are made up of every sort of song, occasionally interspersed with a few pieces from Handel, merely to save appearances and to keep the Bishop of London aloof.

When these oratorios were in agitation the lessees of Covent Garden Theatre, Mr C. Kemble, Mr Willett, and Captain Forbes, through the leader of the band, proposed to the members of the orchestra that, to allow of their being carried on with less risk, they should perform at reduced salaries. This, after some consideration, was agreed to. Whether these oratorios were profitable or not I cannot say; but at all events the lessees gained a point in being enabled to increase the dividend of the shareholders, who are paid so much for every night there is a performance in the theatre, whereby the value of the shares was enhanced. The return these performers experienced from the lessees was, that the most part of them, and the best, were dismissed at the end of the season, to make room for musicians of inferior talent on inferior terms.

The Concert of Ancient Music commenced on the 16th of February, and the Philharmonic Concert on the 23rd of the same month. It is remarkable that the nobility appear to be unacquainted with the effects of the orchestra of the latter concert, as there are not more

than six titled persons out of upwards of six hundred subscribers to this concert. Mdme Catalani gave four concerts at the Argyll Rooms, previous to her departure for the continent, with an understanding that she would not sing anywhere else. They were well attended. On the 25th of March a concert was given at the Hanover Square Rooms for the benefit of the Royal Academy of Music, by the pupils of that institution, in a very improved style. Mdme Catalani, who was now in reality going to the continent, gave two concerts at the Argyll Rooms, the first of which took place on Friday, the 15th of April, and the second, her farewell, on the 22nd of the same month. On the latter occasion she sang Rode's variation, "God save the King," and "Rule Britannia." At the end of the last song, which was loudly encored she made her obeisance to every part of the audience, and retired amidst universal applause, waving of handkerchiefs by the ladies, and continued cries of *bravi*. Catalani, who used frequently to say that she could get more money by singing in an English barn than in a continental palace, found these concerts very profitable.

Mdme Catalani, during her first engagement at the King's Theatre in the Haymarket, had acquired so much power that in many instances she dictated even to the proprietor, and, like some of those to whom power is delegated, made an improper use of it. For instance, in the year 1808, when she was in her zenith, she sent to Italy for her brother, Mr Guillaume Catalani, and placed him in the orchestra of the Opera House, in the arduous situation of first oboe, removing at the same time Mr Griesbach, a German, who had for several years filled that situation with great ability. Mr Griesbach, fortunately for Mr Guillaume Catalani, condescended to play the second oboe to him, and even went still further; for when any passages occurred in the operas which Mr Guillaume Catalani could not execute, as was frequently the case, Mr Griesbach kindly played them for him. This Mr Guillaume Catalani, as an oboe player, reminded me of a man I formerly knew, who, in eating asparagus, began at the wrong end. He was not an exotic plant, but a weed of the Italian soil. When Mr Harris, the proprietor of the new Theatre Royal, Covent Garden, in 1809, engaged Mdme Catalani to perform there in Italian operas, in opposition to the King's Theatre, amongst the other stipulations she had made was one whereby her brother was to take my seat in the orchestra of that theatre on the nights she performed. On seeing this announced in one of the morning papers, I instantly notified to Mr Harris that I would not continue as a performer in his theatre but on an increase of salary, which he at length acceded to. But though the public would not permit Mdme Catalani to appear on the English stage in Italian operas, she nevertheless exacted the terms of her engagement—£3000. That Italian singers receive in this country enormous sums for their exertions, is well known; and that they expend very little of it in England is equally notorious. Mdme Catalani, however, was an exception to this rule, as she had lived here on that scale of profusion that she at length deemed it necessary to make a reform in her household. To convey some idea of her expenditure, it may suffice to state, on the information I received from an intimate friend and countryman of hers, that the charge for porter alone, for the use of her servants in the kitchen, amounted to four guineas per week, being a trifle more than twenty-eight pence per *diem*. I know not exactly how many persons, Italian and English, were retained in the service of Mdme Catalani, but as her establishment was by no means a large one, I am induced to think that the Italian part of it, under the head of *brown stout*, occasionally indulged in a flask of *lacryma Christi*, and the English in a bottle of Royal Geneva. Mdme Catalani, in her zenith, in addition to a fine voice, possessed what on the continent is termed a goodly person and a handsome face; and what rarely occurs amongst *filles d'opéra*, her moral character was never sullied by the breath of calumny. Italian or even French beauty, however, cannot be safely placed in competition with that of England. An Englishwoman does not possess the wily cunning of the former, nor the thoughtless levity of the latter, whereby her fascinating beauty, whilst it excites admiration, commands respect.

(To be continued.)

DR SPARK, Borough organist of Leeds, gave a recital on the Handel organ at the Crystal Palace last Saturday afternoon, and succeeded—says *The Morning Post*—in raising his hearers to demonstrative pitch by a bright and ingenious march of his own composition, a *pièce de circonstance* in the manner of Handel, yet avoiding any actual phrases of that great master, with the exception, we believe, of a carillon passage in the *coda* which is an obvious allusion to a phrase from *Il Penseroso*. An organ sonata, also by Dr Spark, showed the composer's mastery over form, and a rare fund of spontaneous and poetical melodious device.

## CRYSTAL PALACE CONCERTS.

The bicentenary of John Sebastian Bach was observed at the Crystal Palace, on the twenty-eighth of last month, by a concert devoted almost entirely to selections from his music, including, Overture from Suite in C, *Chaccone* for violin; *Toccata* and Fugue for organ, in D minor; Concerto for two violins and orchestra of strings; and parts of the sacred cantata, *Ein' feste Burg*. But, apparently with the intention of illustrating not only the work of the master, but also the influence it exercised on art in a later day, two more or less recent compositions found their way into the programme. These were Mendelssohn's violin concerto, and Brahms' Festival Overture. Mendelssohn was instrumental in reviving the popularity of the music of Bach, for whom he entertained an extraordinary veneration, and whose influence on the tone poet of romantic nature may be easily discerned. Bach's influence on the latest exponent of contrapuntal and scientific musicianship is not so clearly traceable. Yet, Brahms being head of an important modern German school, the connection of his name with this bicentenary is at least of historical interest. Thus it will be seen that the concert was dedicated not altogether to Bach, but to compositions representative of that German orchestral music of which his is the solidly laid foundation. Some prefatory remarks to the Crystal Palace programme book being of a debatable nature, it will here be convenient to deal with them very briefly. In the first place, to maintain that "What Italy was for painting, France for the theatre, and England for practical science, Germany has been for instrumental music," is worthy those who believe that German translations of Shakspere excel the original. The writer goes on to say that, while the English nobility lavished their incomes on hounds and horses, and the French nobility neglected their country estates to watch eagerly every petty detail of the king's life at Versailles, the Esterhazys, Lichnowskys, Lobkowitzes, the Elector of Cologne, the Archbishop of Salzburg, and other peppery potentates were maintaining orchestras, encouraging art, and producing Haydn, Mozart, and Beethoven.\* Of Gluck in Paris, or Händel in London, the writer makes no mention. Nor does he notice that while the German potentates were producing Haydn, Mozart, and Beethoven, the productive powers of England were engaged in another domain of art, the result being such anatomies as Burns, Scott, Wordsworth, Coleridge, Byron, Shelley, Keats—an astonishing result for "practical science," and deserving the serious consideration of our historian.

The concert was a great success, the hall being crowded with attentive listeners whose enthusiasm seemed to depend chiefly on the varying degrees of their familiarity with the different pieces. The *Chaccone* drew forth more applause than the rest of the Leipzig Cantor's music put together. Any attempt to describe Dr Joachim's magnificent playing would be labour lost. The concerto for two violins pleased fairly well, partly owing to the interest excited by the presence and the contrasting manner of the two performers, Herren Heckmann and Joseph Joachim, and partly, no doubt, to the engaging beauty which permeates the whole. The *largo*, especially, is felt and appreciated, even at a first hearing, instinct as it is with a kind of tenderness peculiar to Bach, and of which his duets for violin and piano (or, rather, clavichord) are full. Strange that these compositions should not more frequently be introduced in public. The overture in C, and the *toccata* and *fugue* (Mr Alfred J. Eyre at the organ) were received with due respect, but little acclamation. The hardest nut, however, for the audience to crack was the *cantata*. Mr Harper Kearton, the soloist, left nothing to desire, and the choir was good. About the orchestra nothing need be written. The whole work, notwithstanding the superb *chorale* at the end, seemed like a mountain landscape of gloomy rocks, on which the first notes of Mendelssohn's Concerto fell like rays of sunshine from a rift in the breaking cloud. The intense relief of the audience made itself felt; the orchestra accompanied with animation and spirit, and when the *concerto*, with its "sweetness and light," was over, Dr Joachim got such an ovation as even he must be unaccustomed to. The "Festival" overture—on this occasion, rather a festival clôture—is not very characteristic of Brahms in his strong mood. Whatever attraction it possesses is due to the quaintness and prettiness of the Student-songs, of which it is a sort of *pot-pourri*.

SAGAMORE LE DESIROUS.

MME MARIE DURAND has cancelled her contract for Rio Janeiro with the *impresario*, M. Battaglia, who had not deposited the amount of the guarantee agreed upon with Mme Durand. At the conclusion of the opera season at St Petersburg, Mme Durand goes to Rome for ten performances of *Gioconda*, at the Apollo Theatre.

\* Besides for the greater part treating their musicians like grooms and valets.—Dr Blidge.

## THE REID FESTIVAL AT EDINBURGH.

Sir Herbert Oakeley spares no pains to make these concerts afford intellectual enjoyment to the most cultured listeners, and give further credit to the educative influence of the Reid bequest. Friday night, February 13th, being the forty-fifth anniversary, the twentieth programme was submitted to the public by the present Professor of the Chair of Music. As usual, Mr Hallé's orchestra of eighty performers were called into requisition, and the soloists were Signorina Alice Barbi, Mr Joseph Maas, Mme Norman-Néruda, and the conductor himself, Mr Charles Hallé. The "Reid" music was, of course, the prelude to the concert, with "The Garb of Old Gaul" as a stirring *finale*. After which, Weber's famous overture to *Oberon* was once more delivered with telling effect. The next instrumental work was a violin concerto in E minor No. 7 (Op. 30), by Spohr, in which Mme Norman-Néruda demonstrated her magnificent powers. The work of the evening was Beethoven's symphony in C minor (No. 5, Op. 67), never too well known and never too highly appreciated. Mr Hallé, as pianist, with his orchestra, gave two movements from concerto No. 1, Op. 11, by Chopin. From Bach was given a suite for orchestra in D, light and airy, and full of sunshine, while Mendelssohn's overture to *Ruy Blas* concluded the programme. The vocal part was, of course, equally high class, and the songs were delivered in the musical language of the "sunny south." Mr Maas was in excellent voice, and had to repeat the tuneful *canzonetta* "Ad amore," by Sir Herbert Oakeley, to which there are most fascinating accompaniments. Signorina Barbi had a good reception, her cultured style being exhibited in an *aria* from Rossini's *Cenerentola*.

A large audience assembled in the Music Hall on Saturday afternoon, Mme Néruda being the only absentee, while the distinguished vocalists, Signorina Alice Bardi and Mr Joseph Maas, were again there to charm and delight everybody. The concert opened with the masterly overture to *Les Abencérages*, by Cherubini. Herr Strauss became for the nonce *maitre de musique*, while Mr Hallé took the leading part in a pianoforte concerto by Beethoven (No 4). Mr Hallé's unostentatious style always adds to the astonishment at his able performance, which received on this occasion the warmest approbation. Haydn's Symphony in B flat ("La Reine de France"), No 11, contains most bewitching romances. Next came a characteristic bit of descriptive work in the overture to Gade's *In the Highlands*, which many would think worthy of being oftener heard. Of the vocal pieces, the German song, "The Wild Rose," found happy expression in the efforts of Signorina Barbi, the compass of her voice being equal to the trying register of Schubert's delightful setting of Goethe's whimsical ballad. Mr Joseph Maas acceded to an encore for an *aria* by Donizetti, sung with taste, pathos, and amazing effect.

The second of the two supplementary concerts in connection with the Reid Festival afforded on Monday night an intellectual treat of a high order to a large and fashionable audience. The most remarkable composition in the programme was a Symphony in D major (Op. 60), by the Bohemian composer, Dvorák. Quite recently an Edinburgh audience was introduced to the same master in two characteristic pieces, a *Notturno* and a *Scherzo capriccioso*. The rhapsodical tendencies of the Bohemian are not absent from the symphony, but it is a vigorous, imposing work. The novelty was worth the time spent upon its revelation, and the performance met with deserved approbation. There were three overtures, *Fidelio* (Beethoven), *Le Carnaval Roman* (Berlioz), and *Le Nozze di Figaro* (Mozart), and the mere mention of them is sufficient, for the compositions were interpreted with the utmost fidelity. Two of Bach's gavottes were given by Mr Charles Hallé with all the *finesse* for which the distinguished musician is famed, and he added to the pleasure of the audience by responding to an encore. Mme Néruda excelled herself in a Ballad and Polonaise by Vieuxtemps, with orchestral accompaniment, evoking the warmest approbation. After a most delightful and expressive rendering of an *Adagio* in E major (Mozart), the artist was prevailed upon to give an additional piece. Signorina Barbi was again the vocal soloist, and made a good impression in the singing of two old Italian songs.

IGNACE GIBSONE's popular cantata, *The Elfin Knight*, has reached its 50th edition, and the same distinguished composer has just completed a new cantata for Messrs Hutchings & Romer, to words by Mr Frederick Enoch, entitled *The Three Sisters*.

MDLLE LILAS SPONTINI (la Baronesse Graves van der Smissen), whose services are always to be obtained for a charitable object, left London for Brussels on Tuesday last to sing yesterday (Friday) at the grand concert announced to be given in that city by the Press Committee for the benefit of the poor working people, and for which Mdlle Spontini's assistance had been specially requested.

## FOREIGN BUDGET.

(From Correspondents.)

BRUSSELS.—Wagner's *Meistersinger von Nürnberg* has been in active rehearsal for some time past at the Théâtre Royal de la Monnaie, where it was to be produced on the 7th inst. (to-night). The principal characters are thus cast: Eva, Mdme Caron; Hans Sachs, Séguin; Walter von Stolzing, Jourdain; and Beckmesser, Soulacroix.—The members of the company formed by Stoumon and Cabréris will, at the close of the season, be scattered far and wide. One of the last to accept a fresh engagement was Mdme Legault, and she has now signed for Lyons. The new manager, Verd'hurt, has secured Clara Montalba to replace Mdme Caron, who goes to the Grand Opera, Paris. He has also enlisted under his banners Mdle Mézary, of the Paris Opéra-Comique, and is in negotiation with Cohn, of the Lille Theatre, who is said to be a very good tenor for comic opera.

STUTTGART.—The number of pupils received last autumn at the Conservatory of Music, which is under the immediate patronage of the King, was 138, which brings the total number now attending the institution up to 622. Of these, 154—58 males and 96 females—intend following music as a profession, and 100 are not natives of Württemberg. 414 pupils belong to Stuttgart itself, and 36 to other parts of Württemberg; 9 come from Prussia, 8 from Baden, 5 from Bavaria, 2 from the Saxon Principalities, 18 from Switzerland, 3 from Hamburg, 3 from France, 50 from Great Britain, 12 from Russia, 40 from North America, 3 from South America, 2 from Africa, 3 from India, 5 from Java; 1 comes from Saxony, 1 from Hesse, 1 from Mecklenburg, 1 from Bremen, 1 from the Reichslands, 1 from Austria, 1 from Italy, 1 from the Netherlands, and 1 from Belgium. The course of instruction in the winter season comprises 754 lessons, given by 36 male and 4 female teachers.

BERLIN.—A great attraction at the fourth of the Philharmonic Society's Concerts was the fact that the list of performers included the name of Sarasate, who played Max Bruch's "Schottische Phantasie," Carl Reinecke's Romance in A minor, and a Rondo Capriccioso by Camille Saint-Saëns. He was enthusiastically applauded. The orchestral pieces were Mozart's C major Symphony, with the fugued final movement, Schubert's "Reitermarsch," as scored for orchestra by Franz Liszt, a new Symphonic Prologue—alias, Overture—by Arnold Krug, to Shakspeare's *Othello*, and two so-called "Characterstücke," by M. Moszkowski. Professor Wüllner was the conductor.—A highly successful performance of the *Messiah* was given in the Garrison Church by the Schnöp Vocal Association in honour of the Handel anniversary. The instrumental part was entrusted to the Berlin "Symphoniecapelle." Mdle Martha Ramme sang the soprano, and Mdle Helene Wegener the contralto music, while Professor Ad. Geyer was the tenor, and Max Stange the bass. The church was crowded.

GENEVA.—The organ concert given on Sunday, Feb. 1st, at St Pierre, by Mrs Pallisir, for the "Dæconeries Charities," fully succeeded. Mrs Pallisir executed several pieces of Bach, St Saëns, Mendelssohn, &c., with a vigour and a delicacy which do honour to her excellent master, M. Hering, and we noticed above all an Offertoire by Batiste and the Triumphal March of Lachner. Miss Julia Hering was heard in the air by Faure, entitled "Charity," which she interpreted splendidly. Mr Rutling sang like a good musician an air from Mendelssohn's *Elijah*. Mr Breitenstein contributed to the success of the concert by playing (on the violin) the Romance in F major of Beethoven.—*Journal de Genève*.

NEW YORK.—The chief pleasure afforded by the Philharmonic Society at its fourth concert at the Academy of Music came from the pianoforte playing of Mr Richard Hoffmann. This gentleman—says *The Tribune*—has for years enjoyed a most enviable reputation among the musicians of the city, one of the testimonies of which is the honorary membership he holds in the Philharmonic Society. This membership is our musical peerage, and nobody upholds it with greater dignity than Mr Hoffmann. That we do not hear him oftener than once or twice in a season is a fact that is widely regretted. His participation at this concert was by invitation of the directors of the society, who also requested him to play the Mozart Concerto in D minor; confessedly the finest of Mozart's many pianoforte concertos, and as clear and delightful an exposition of the naively beautiful musical spirit of a century ago as could possibly be conceived. From its interpreters it exacts a something vastly different from the qualities which are accepted as a complete artistic equipment when the showy and sonorous concertos of to-day are played. In it there is occasion for a display of the most brilliant mechanical skill imaginable, in fact a good performance is impossible without it, but all this skill is but the means to an end. Mr Hoffmann in a marked degree possesses all these requirements. He rendered the concerto with the greatest fidelity, and filled it with

the delightful spirituality which Mozart intended. The technical part was finished, the poetical sentiment healthy, and Mr Hoffmann's performance called forth hearty and deserved enthusiasm. The other numbers were the Overture to *Egmont*, Hugo Reinhold's "Prelude, Minuet, and Fugue" for strings, and Raff's *Lenore* Symphony. Without exception these works were played in the best style of the society.

GEORGETOWN (DEMERARA).—On January 26, a fair audience assembled in the Philharmonic Hall to inaugurate a short dramatic season by Miss Josephine Cameron, "supported by her own selected company." Although there were many empty seats in the front portion of the hall, the back seats were filled to overflowing. Amongst those present were His Excellency and Lady Irving, Sir David Chalmers, Hons. Mr Villiers and Mr Alexander, Mr Justice and Mrs Goldney, and Mr Acting Justice Northcote. The piece selected was Herman Merrivale's play, *Forget-me-not*, which, taking into account that the company is a small one, was very well represented. Miss Cameron, of course, took the title rôle, which she played with as great, if not greater success than on the occasion when she acted the same part with Mr Slavin's company in 1883. Since the opening night on January 26, *Romeo and Juliet*, *East Lynne*, *The Two Orphans*, &c., have been produced, with the assistance of amateurs, but the "business" done has been nothing extraordinary, and occasionally the houses have been very meagre.—Herr Alberto Friedenthal, an "eminent" German pianist, now on a tour through South America, will visit Demerara and give a concert here.—*Demerara Chronicle*, February 5.

EMPIRE THEATRE.—In consequence of the indisposition of Miss Florence St John, the first performance of *The Lady of the Locket* is postponed until Wednesday next.

LEEDS.—The following particulars respecting the Congregational ministers in Leeds, best known in recent years, have been communicated by Dr William Spark to the *Leeds Weekly Express*:—Salem Chapel, the Mother Church of East Parade—Rev. John Ely, at Salem Chapel, 1819-41; at East Parade, 1841-47. Died October 9th, aged 54. (Built for him and those who migrated from Salem to found the new church at East Parade.) Succeeded by Rev. H. R. Reynolds, B.A., 1849; resigned on account of ill-health 1860. Became, and is now, President of Cheshunt College (Countess of Huntingdon's), Herts. Theological Professor and D.D. (Edin). Rev. Eustace R. Conder, D.D. (Edin), succeeded in 1862, and is the present pastor.—Belgrave Chapel (built in 1835-6 by congregation formerly at Albion Chapel)—Rev. R. Winter Hamilton D.D., LL.D.; at Albion Chapel, 1814; at Belgrave 1836. Died July 19th, 1848. Rev. George Wm Conder, 1848-64—left for a chapel at Manchester; Rev. R. McAll; Rev. J. Gregory; Rev. John Pate, present minister.—Queen Street Chapel (congregation came from White Chapel, and built Queen Street)—Rev. Thomas Scales; White Chapel, 1819; Queen Street, 1825. Resigned on account of age, 1849. Died, 1860. Rev. W. Guest, 1850-60. Rev. Wm Thomas, 1861, present pastor.—Salem Chapel—Rev. Wm Hudswell succeeded Mr Ely in 1841. Retired on account of age, &c., 1867. Died a few years ago. Successors—Rev. H. Tarrant; Rev. Geo. Hinds, present pastor.—Marshall Street (built 1836)—Rev. J. Cummings, 1839-44; Rev. J. H. Morgan; Rev. Wm Currie (recently went to Australia to be pastor of a church there); Rev. J. J. Bynner, present minister.—Headingley Hill Congregational Church (built 1866)—Rev. A. Holden Byles, B.A., 1867-82; Rev. James Legge, M.A., 1883, present pastor.—Nor should some of the distinguished and useful laity belonging to the Congregationalists be omitted from this sketch. Among those who have gone before us may be mentioned the founder of the Baines family in Leeds—"old Mr Edward," (as he was always called)—Peter and Obadiah Willans, Jno. Peel Clapham, George Rawson, Alderman Kelsall, &c. And of those who are still spared us, there are the amiable, considerate, and accomplished Frederick Baines, John Jowitt, Obadiah Nussey, Lawrence Gane, J. W. Willans, T. W. Reid (editor of the *Leeds Mercury*), Aldermen George and Boothroyd, G. J. Cockburn (chairman of the Board of Guardians), W. Derry (Borough Accountant), G. Woodall (Borough Gas Engineer), J. N. Dickinson, who was associated with the Rev. G. W. Conder and myself in the establishment of the "People's Concerts," in the old Music Hall in Albion Street more than thirty years ago, &c. With such and many other similar men whose names I cannot call to remembrance—men of strong faith, iron will, and generally possessing robust constitutions—it is not to be wondered at that the Congregationalists of Leeds have prospered, and proved a power and a blessing in their encouragement and support of the many good and beneficial institutions which exist and flourish in Leeds. May they and their good works be ever remembered.

## ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,  
TWENTY-SEVENTH SEASON, 1884-85.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THE THIRTY-FIFTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING NEXT, MARCH 9, 1885,

To commence at Eight o'clock precisely.

## Programme.

PART I.—Quartet, in E flat, Op. 74, for two violins, viola, and violoncello (Beethoven)—MM. Joachim, L. Ries, Hollander, and Platti; Song—"Belshazzar" (Schumann)—Mr Santley; Scherzo à Capriccio, Andante Cantabile, and Presto Agitato, for pianoforte alone (Mendelssohn)—Mr Max Pauer.

PART II.—Scena Cantante, for violin, with pianoforte accompaniment (Spohr)—Herr Joachim; Song, "Le nom de Marie" (Gounod)—Mr Santley; Trio, for pianoforte, violin, and violoncello (Mozart)—MM. Max Pauer, Joachim, and Platti.

Accompanist—Mr ZERBINI.

THIS (SATURDAY) AFTERNOON, MARCH 7, 1885,

To commence at Three o'clock precisely.

## Programme.

Quintet, in C major, No. 5, for two violins, two violas, and violoncello (Mozart)—MM. Joachim, L. Ries, Hollander, Zerbini, and Platti; Recit., "Deeper and deeper still," and Air, "Wait her, angels" (Handel)—Mr Maas; Prelude and Fugue, in G minor, for pianoforte alone (Bach)—Miss Agnes Zimmermann; Three Pieces, for pianoforte and violoncello, Op. 11 (Rubinstein)—Miss Agnes Zimmermann and Signor Platti; Serenade, "Through the night my songs adjure thee" (Schubert)—Mr Maas; Sonata, in A major, Op. 47, dedicated to Kreutzer, for pianoforte and violin (Beethoven)—Miss Agnes Zimmermann and Herr Joachim.

Accompanist—Mr ZERBINI.

## DEATH.

On February 26, at the Grand Hôtel d'Europe, Nevsky Prospect, St Petersburg, VICTOR, the infant son of VLADIMIR DE PACHMANN.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, MARCH 7, 1885.

## MUSIC IN VIENNA.\*

We look back on a succession of evenings of varied attraction: in the first place, an operatic novelty, *Das Andreafest*; a new dance-divertissement, *Wiener Walzer*, with Lilli Lehmann's important engagement between them; and, finally, the Germanised *Gioconda*, with Pauline Lucca, or rather Pauline Lucca with *Gioconda*. Considering the lamentable stagnation in operatic productivity, we should have no objection to mediocre and backboneless novelties like Grammann's *Andreafest*, if the manager, Herr Jahn, would to some extent compensate us by quantity for want of quality, and at least bring out light novelties in great numbers one after the other. On the broad level of the winter season one solitary contribution such as *Das Andreafest* makes but a poor figure. At all events, Delibes' *Lakmé*, which has already proved its worth in many first-class theatres (having even been given at Prague with a Czech libretto), ought to have preceded, and then Nessler's *Trompeter von Säkkingen*, let us say, have quickly followed it. The latter opera, easily performed and of an unpretentious free folk's-tone often carried to absolute simplicity, has achieved the greatest, or, at any rate, the widest success achieved in Germany for some decades (perhaps since the production of *Martha*). There is hardly a town, large or small, where the worthy Werner does not breathe out his loving soul alternately in songs and trumpet flourishes. Perhaps, in Vienna, he would hardly gratify our curiosity, but that curiosity is justifiable.

The greatest attraction this season is that exerted by the dance-divertissement, *Wiener Walzer*, a wee little ballet, but one which,

\* From the *Neue freie Presse*.

by the originality of its ideas and the manner, so full of home-charm, in which it is performed, beats all grand ballets out of the field. It is buckled on like a swimming belt to save worn out operas as well as dubious star engagements, and holds them up in the water. What a simple and happy thought to represent in three separate character-pictures the principal epochs in Viennese dancing—the Prä-Strauss, the Strauss-Lanner, and the Present! These pictures are, properly speaking, photographs taken à la minute, without any dramatic action. First we have a smoky alehouse on the Spittelberg, where thorough-going democrats make merry in uproarious fashion, dance, with their pipes in their mouths, the easy *Landler*, and play their pranks on the watchmen. This is followed by the delicious lower-middle-class wedding party in the Apollosaal! We have Trappart as an oldish individual in a blue coat with brass buttons and a gigantic shirt collar: the graceful Pagliero as the bride, with puffed sleeves and short sidecurls, a pleasing picture of old-fashioned propriety, as upright as a poker with her arms hanging by her side, she takes part in the dance. Then we have the irresistibly comic fat cavalry serjeant and all the other precious specimens, who seem so many portraits of the twenties endowed with life. A lamentable blot in the picture, however, is the wearisome *pas de deux* which the *prima ballerina*, in short skirts and fleshings, executes, with her inevitable male teetotum-spinner, in the midst of this family merrymaking in private life. Who ever hit upon the happy idea of this locally truthful piece of character, should have had the courage to forbid so senseless a concession—a concession to the first lady dancer and not to the public, who can scarcely be said to desire such things. Finally, from the Apollosaal, brilliant with wax tapers, we emerge into the open air, and find ourselves in the green Wurstelprater, where we have a picture of most joyous folk's life, the kindness of which is not disturbed even by a few scuffles and exhibitions of horseplay. Through the motley throng there saunters phlegmatically a lank Polish Jew with a tiny Polish Jew boy clinging to his coat tail, pretty much like a gloomy bassoon solo, comic by its pathos, in a waltz by Strauss. The happy subject of this divertissement, which plays less than an hour, would certainly have permitted and deserved its being carried out at greater length. But who knows that it would not by this very extension have lost some of its greatest charm? It is a good thing if, after all the ballets which last too long, far too long, one ballet draws from us the exclamation: What a pity it is over so soon!

Alternating with the joyous folk's-types in the *Wiener Walzer*, Lilli Lehmann's earnest and noble form traversed the stage, and afforded us some enjoyable evenings. Lilli Lehmann is unique if only by her repertory, which comprises all kinds of characters, concertant and highly dramatic, from the Queen of Night to Fidelio, from Zerline to Doina Anna. After achieving here, two years ago, her greatest triumph as the Queen in *Les Huguenots*, that is: in a purely florid part, this time, with almost reproachful amaze, we saw her open her engagement as Isolde. In so doing, her voice, which is anything but strong, undertook a hopeless and wearying conflict with the pitiless surge of Wagner's orchestra. Parts of this kind are not satisfied with merely passionate expression and dramatic talent, but demand, besides, unusual power of lung. In her own most especial interest, which coincides with that of everyone who loves art, we should like to see Mademoiselle Lilli Lehmann preserved from such unnatural efforts. We warn her to beware, but, be it observed, of voice-killing, not dramatic parts. That an artist of her intellect and plastic dramatic power should feel impelled to break through the limits of parts calculated to display mere virtuosity in singing, and press forward to something really dramatic, cannot possibly surprise us. Nay, on the contrary, just as her florid parts derived their most peculiar charm from their unusual dramatic animation, her eminently dramatic creations possess such high value in our eyes from the very fact that in them stands revealed the former bravura singer, that is to say: the perfect vocal artist. The custom, which has sprung up principally since the days of Meyerbeer and Halévy, of dividing female characters into such as enjoy the monopoly of florid, and such as enjoy that of dramatic singing, did not formerly exist. Mozart, Beethoven, and even Weber, knew nothing of any such strict distinction; their first soprano parts demand dramatic energy, and at the same time—to a greater or less extent—a throat practised in ornate singing. In Italy, Rossini, Bellini, Donizetti,

and, in his earlier operas, even Verdi, wrote especially for fair vocalists, who, besides having been trained as virtuosas in singing, understood, at the same time, the art of dramatic plasticism and utterance. No one will lament the discontinuance in opera of exclusively virtuous vocal parts, or of a superabundance of bravura generally, but people will regret the other extreme sanctioned by the most modern departure: that from dramatic singers generally no vocal skill, properly so-called, shall be demanded. As late as in the thirties, the best German representatives of *Doña Anna*, *Agathe*, *Euryanthe*, and *Fidelio* were also skilled bravura singers, who did not allow such characters as *Norma* to escape them. A good *Norma* is at the present day the greatest rarity in Germany. This is only natural: our bravura singers are deficient in voice and histrionic talent, and our "dramatic" singers in vocal training. If only for this reason, it was a satisfaction to us, from the point of view of art, that, after *Doña Anna* and *Fidelio*, Lilli Lehmann sang *Norma*. She enabled us, after a long interval, to feel the great results produced by a thoroughly trained voice most intimately combined with plastic dramatic power and passionate expression. Certain critics have, it is said, protested very indignantly against the revival of this opera, which had not been heard for years. I can only sincerely pity everyone whom the "dramatic" tendency which has now reached so extravagant a pitch in music has robbed of a feeling of the simple beauty of these melodies, which flow from the deepest natural feeling. *Norma* suffers from long stretches of monotony, poor accompaniments, and trivial turns; true. But are there, then, no instances of triviality in the German operas of our very best composers? They are only of another complexion, with mostly a learned or dramatic coating. Even in his trivialities, Bellini is thoroughly naïf—one of the last naïf masters. His moderate linguistic store furnishes him only with the same words for different emotions, but the emotions are genuine, and the words flow directly from the heart. A god-gifted man, whose talent was, however, confined within narrow limits, Bellini poured forth his Best, his All, in *Norma*, and the somewhat weaker *Sonnambula*. In *Norma* what is excellent alternates with what is paltry and antiquated. But what composer since Bellini has written such a long drawn sweet melody as "*Casta Diva*," who has written anything possessing more expression combined with the utmost simplicity than the final duet, "*Qual cor tradisti*;" and who, finally, has worked up with such plastic and dramatic effect a melody more full of feeling than the passage in E major, "*Padre, tu piangi?*" One of the best numbers Wagner ever composed, the second finale in *Tannhäuser*, points unmistakably in its effectively graduated rise, "*Ich fleh' fur ihn!*" to this final scene in *Norma* as its model. In his first period, Wagner was very far from thinking slightly of *Norma*. In an access of somewhat inconsiderate pious reverence, the *Bayreuther Blätter* reproduced an old article of Richard Wagner's espousing the cause of florid song, and in a "Postface," the editor strives to bring these early convictions of the Master's into a kind of harmony with those he subsequently professed. Vain effort! The Wagner of the *Nibelungenring* hated every vocal ornament as a sin. For us, however, the florid passages in *Norma* are not a sin but only a fashion that has passed by. In Mozart's time, all over Germany people considered, as they did in Bellini's time all over Italy, that ornamentation in first soprano parts was something completely natural, and dramatically unprejudiced; it was a universally accepted fashion, the most essential point being that the artist should know how to execute with perfect taste what she had to do. Then it was the *Sensually-Beautiful*, the *Vocally-Attractive*, which gave the tone in opera; now it is the *Specifically-Dramatic* which does so. The consequences carried out to the uttermost of this "exclusively dramatic" principle, the jerky declamation, the dialogistic singing of the personages one after the other and never together, the mutilation of every organic periodic close into an interrupted cadence, the sovereignty of the unfettered orchestra, &c.—do all these things constitute what is irrefutably, what is alone and for ever, true? It is all a matter of fashion, as was formerly the preponderance of ornamented song; of a fashion which is all the more certain to grow, sooner or later, antiquated, because it is musically unnatural.

Lilli Lehmann's *Norma*—to which we will now return—displayed in the slow cantilenas the most beautiful portamento, with the greatest gentleness in taking and then developing the highest notes, while, in the ornamented passages, it exhibited thoroughly correct and flowing bravura. The latter never obtruded itself

coquettishly into the foreground, but always remained noble, earnest, and subordinated to the situation. We wish the thunder of passion had been more forcibly conceived, and the quivering flashes of jealousy and anger more fiery—and this is a remark which applies to the climax of every highly dramatic part which the fair artist impersonates. I believe that the blame of this must be thrown rather on her restricted vocal means than on a certain coolness of temperament, which, by the way, I should not care to deny. How important outward natural qualities—far more than talent, technical skill, and education—are for the singer and actor in producing his or her effects, is doubly apparent in Lilli Lehmann's case. When Nature denied her penetrating power and luxuriance of voice, she excluded her from the strongest and most immediate effects of passionate feeling; on the other hand, she gave her in her personal appearance not merely a letter of recommendation for the stage generally but nothing more nor less than letters patent for all tragic and ideal parts. The lady has but to show her tall slim shape on the stage and raise her nobly chiselled countenance with the beautiful dark eyes visible beneath the arched eyebrows, for us to accept her without more ado as *Doña Anna*, *Norma*, or *Fidelio*. To all this must be added her blameless bearing and irreproachable costume! Cleverly graduated effects of light and shade flow in her case unconstrainedly from the situation, never appearing the fruits of long search or stuck on from outside, as they did with Mdme Mallinger. Lilli Lehmann, too, falls no more into the mistake of over-acting than into that of over-singing. In her, delicate artistic training certainly predominates over strong directness of feeling. It is not as some mighty power of Nature that we see her creating, as though extemporizing, but as a superior mind penetrating like polished steel into everything it takes in hand and laying, free from dross, before us the treasure it has raised.

(To be continued.)

#### LONDON BALLAD CONCERTS.

The nineteenth season of Mr John Boosey's successful and, to a very large public, enjoyable entertainments terminated on Wednesday night. Need we say that a crowded audience gathered, or that enthusiastic approval became the order of the evening? Encores were profusely bestowed, and at a late hour the gratified throng was listening to a protracted entertainment with unabated pleasure. Some people are disposed to sneer at ballad concerts, but no one does this who is glad to see his fellow-creatures pleased. Notable "hits" were made by Mdme Valleria, who gave a brilliant rendering of the "Jewel Song" from *Faust*, obtaining two "calls;" by Mdme Antoinette Sterling, whose "Never Again" (Blumenthal) and "Love's old sweet song" (Molloy) were both encored; by Miss Mary Davies, who was asked to repeat Spohr's "Rose softly blooming," but substituted Miss Hartogg's "Swinging;" and by Miss Eleanor Rees, to whom was safely confided Cowen's "My love is late." Encores were further awarded to Mr Lloyd in Blumenthal's "Far away where angels dwell," to Mr Santley in Betterton's "Son of the ocean isle," and to Mr Maybrick in his own "Shipwrecked." The mere fact that Mdme Néruda was solo violinist, and that Mr Venables' choir supplied the concerted music, shows how thoroughly complete at all points was this concert. Mr Sidney Naylor was, as usual, a very efficient accompanist.

MR LAMBORN COCK.—In our notice of last week we regret that among the list of gentlemen, representing the Royal Academy of Music, who attended the funeral of the late Mdme Sainton-Dolby, Mr Lamborn Cock's name was inadvertently omitted. It is well known that Mr Cock was the earliest as well as one of the latest publishers of the compositions of that accomplished artist.

MINNIE HAUk has been singing in *Carmen*, *Mignon*, and *Faust*, at Liège, Antwerp, and Gand. Her performance at the Theatre Royal, Liège—says *La Mense*—attracted the largest audience of the last two seasons. Mdme Hauk will arrive in London on Monday next to fulfil her engagements at the Philharmonic Society's and other concerts, but, owing to her Continental tour is compelled to decline the offer to take part in the opening "Festivities" at the Alexandra Palace.

## CONCERTS.

**HECKMANN QUARTET CONCERTS.**—The first of three concerts to be given at Prince's Hall by the Cologne Quartet, Herrn Robert Heckmann, Allekotte, Belmann and Forberg, took place on Thursday, Feb. 26th, the audience showing considerable enthusiasm throughout the programme, which was composed of three quartets, by Schumann, Beethoven and Schubert, the first being the seldom played A major, Op. 41, No. 3; Beethoven being represented by his F minor, Op. 95; and Schubert with his posthumous D minor, each movement of which is a model for future Schuberts. The administration of these concerts, whether under the impression that the scribrial contingent would be better able to judge a string quartet at the furthest extremity of a spacious hall (the architectural characteristic of which lies in its resemblance to a giant's bath), or whether, to the last moment, the god of greed, in the shape of a five shilling piece, sat heavily on their minds, remains a query. Nevertheless, the hungry benches, which directly faced the players, will be for future occasions, a strong hint, if not an example, that the supporters who bring their crowns in *their brains* are the most faithful, and consequently deserve a little more consideration. Another strange fancy on the part of the Society was the insertion in the programmes of criticisms which, although emanating from distinguished writers, in a day when capabilities speak for themselves, absolutely act more as a break on new comers with whose talent the public have not yet made acquaintance, and serve to feed the worm, Prejudice. On this occasion however, the audience was rightly guided, for scarcely had the four gentlemen already mentioned played the opening bars of Schumann's Quartet than something out of ordinary playing made itself felt, the fire and precision, together with the knowledge of what one instrument expected its neighbour to do in poetry, made everything more or less satisfactory. Absent wooers of the divine art should take the next opportunity of repairing what, in this instance, would represent a musical contempt of court. It would be unjust to pick from the quartet bunch its leader, Herr Heckmann, in order to review his many qualites, as no doubt future occasions of judging him will be accorded on his own account. Herr Heckmann, at all events, proved himself governor of versatility, which nothing could exhibit to better advantage than the works just named. Herr Forberg, as second violin, awakened considerable interest by the able manner in which he performed the parts allotted to that instrument. Indeed, the occasion was remarkable for general efficiency. Herr Allekotte and Herr R. Bellmann, viola and violoncello, were severally competent, and worthy of inspired recognition from the masters elect. They shared with Herr R. Heckmann the warm and sincere reception the British public never withholds from legitimate talent.—DODINAS.

**ALBERT HALL.**—The concert provided by Mr William Carter on Saturday evening last at the Albert Hall was inscribed to St David, and, like all other festivals of the kind, was made up of the usual incongruous materials. St David himself was represented by some of those broadly framed settings of Welsh melodies which the choir of Mr Carter renders so effectively, and songs by Mr Dyfed Lewys, Mdme Antoinette Sterling—whose “Adieu à Cambria” was among the best events of the evening—Mdme Edith Wynne—the genial contributor of “The Ash Grove,” “The Dawn of Morn,” and “Fair Megan’s daughter”—and Mr James Sauvage, who, set down for the inevitable “Men of Harlech,” responded to a vociferous encore with “The Friar of Orders Grey,” a species of anti-climax towards which festival audiences feel but scant resentment. Turning to the more catholic incidents of the concert, the singing by Mdme Antoinette Sterling of Sullivan’s “Lost Chord” may be cited as one of those interpretations of an enrapt lyric, which it would be impossible to excel in fervour or impressiveness. Mr Santley was the singer of Tosti’s “For Ever and for Ever,” in which he was encored, a new song by Ralph Betterton, “Son of the Ocean Isle,” and the never failing “Vicar of Bray,” and Mdme Patti Winter of “Let the bright Seraphim,” with the trumpet *obbligato*, transferred to the cornet, by Mr Emerson. Besides the above there were performances on the contra-basso by that eminent artist, Bottesini, whose hand has by no means lost its cunning; the clever young violinist, Mlle Anna Lang, and a duet for the pianoforte and organ by Mr William Carter and Mr Edwin Bending—an experiment in which the pianoforte had everything to lose and the organ everything to gain in the contest for sonority. The band of the Scots Guards was in attendance and played several times in the course of the evening, the general direction of the programme being vested in Messrs Carter, Bending, Sidney Naylor, and J. P. Clarke.—H.

WHEN two such artists as Miss Agnes Zimmermann and Herr Joachim combine to give a recital the result could not be otherwise than highly satisfactory, and it was no wonder that a numerous audience assembled in Princes' Hall on Friday, 27th February, to

enjoy a *matinée* of Schubert's music rendered by these able exponents. The programme included the Rondo Brillante in B minor, and Fantasia in C major, for pianoforte and violin, Miss Zimmermann also playing the Grand Sonata in A major, for pianoforte alone, all, as might be expected, being highly finished performances. Herr von zur Mühlen sang several *Lieder* as well as selections from *Der Winterreise* and *Die Schöne Müllerin*. This gentleman possesses a somewhat harsh voice, lacking the *timbre* essential to songs of this description when sung in a concert room. The vocal pieces, however, evidently gave satisfaction to the audience, and were a pleasing “interregnum” to the more serious instrumental numbers in the programme.—W. A. J.

**SACRED HARMONIC SOCIETY.**—This society, as inheriting the traditions of its predecessor, is bound to Handel by many ties, and on Friday, February 27th, it showed a proper sense of the fact by performing the old master's oratorio, *Belshazzar*, to honour the bicentenary of his birth. An occasion so interesting, both for itself and by its connections, asks many words, but we must rest content now with a bare record of accomplished success. The performance was not free from blemish, but, on the whole, reflected credit upon those concerned—chorus, orchestra, and soloists deserving to share it equally. Moreover, the music was very well received by the audience, who encored two numbers, and were throughout liberal with applause. This is not to be wondered at. *Belshazzar* is a masterpiece worthy of enshrinement among the noblest productions of the undying Saxon who lived and laboured for the England which so dearly cherishes his memory. Mr Halle conducted, and Miss Annie Marriott, Mdme Patey, Miss Chester (a promising contralto *débutante*), Mr E. Lloyd, and Mr Bridson sustained the characters of the drama.—D. T.

**WESTBOURNE PARK FREE CONCERTS.**—These concerts maintain their popularity, many persons being unable to obtain admission. The concert of Monday last was full to overflowing, and the vocalists present were Miss Grosvenor Gooch (Sims Reeves Exhibitioner, T.C.L.), Miss Fanny Perfitt, Signor Giulio, and Mr Albert Walter. The instrumentalists were Miss Pearce (piano), whose selections were an Irish Fantasia (West) and “General Gordon's March” (Claudet)—both well-received; Miss Gertrude Wallis (an amateur violinist) who played two solos, respectively entitled “Oberon” (Weber), and “Cavatina” (Raff). Miss Gooch displayed her fine contralto voice in the well-known song “The Minstrel Boy,” and in a new song, “The Musician” (H. Logé), accompanied by the composer, both of which were encored. Miss Perfitt pleased greatly in “I love my love,” and Signor Giulio gave “Waking Dreams” (Ernest), also accompanied by the composer, very effectively. Mr Albert Walter in “The Little Hero” made a good impression, and Mr G. K. Paley, as the reciter, was loudly applauded for his pieces—“Lady Maude's Oath” and “Our Eye-witness on the Ice”—both given with much refinement.

A VOCAL and instrumental concert was given on Monday evening, the 2nd March, by the *employés* connected with the firm of Messrs Henderson, Rait, and Spalding, music, lithographic, and general printers, of Marylebone Lane. To meet the requirements of business this enterprising firm had been “lengthening their cords and strengthening their stakes,” by adding to their already extensive premises; and the “house-warming” very appropriately took the shape of musical entertainment. The commodious room, capable of accommodating nearly 300 persons, was, by the kindness of the firm, elegantly upholstered, and in addition a very pretty proscenium was erected, which not only enhanced the general effect, but added greatly to the comfort of the various performers. The leading feature of the concert was the appearance of the brass band, numbering seventeen instruments, the members of which are drawn from the establishment, and have been for some time under the careful training of bandmaster W. J. Cubis, late Trumpet-Major 2nd Life Guards. The selections, which were very creditably rendered, comprised, Grand March, “Chevalier” (Cavillini), Valse, “Pauline Lucca” (H. Klein), a Polka, “Shooting Star,” “The War March of the Priests,” “Athalie” (Mendelssohn), a “Scotch Selection,” and, as a finale, the “Madcap Galop” (Relle). All the pieces were loudly applauded, but the “Scotch Selection” was re-demanded, when the band returned to the platform and substituted “Sweet Dreams” polka, which was also evidently much appreciated. The vocalists, with one or two exceptions, were amateurs; it would therefore be manifestly unfair to apply the rigid rules of criticism to their respective efforts. Suffice it to say that credit all round was not only liberally bestowed but generally deserved. We may mention, however, that Mr W. Rupert Mantell sang with much spirit “The Storm Fiend” (Roekel), and Mr Shilston “Come into the garden, Maud” (Balfe). Extraneous aid was given by Miss Minnie Laurie, a fair young contralto of promise, who received a loud encore for her singing of “Ye banks and braes”—“The last mile-

stone" (Pontet) substituted; by Mrs Sidney in "The Streamlet"; by Mr Samson, R.A.M., who gave a capital rendering of "The Two Grenadiers" (Schumann) and "Gipsy John" (Clay); by Mr J. Richards in "The Fairy Jane" (Marzials) and "When other lips" (Balfe); and by Mr Charles Toy in Stephen Adams' "Little Hero" and Pinsuti's "Bugler" (encored). The pianoforte solos were Waltz in D flat (Chopin), Polish Dances (Scharwenka), and a selection from *Carmen*, interpreted by Mr Samson; Scherzo in B (Chopin) and Rondo Sonata in E flat, played with *verve* by Mr J. H. A. Hicks (who also accompanied the various songs); and a pianoforte duet, "Chilperic" (West) charmingly played by Misses Sampson and Stewart. The entertainment was pleasingly varied by several recitations, Mr D. F. Rait creating much amusement by his reading of Mark Twain's "Nicodemus Dodge"; and Mr George Davis, for "The Old Actor's Story," had to re-appear in answer to a loud recall, in response to which he gave "The Quack Doctor." Master John Davis also recited Longfellow's "Wreck of the Hesperus." The grand pianoforte was kindly lent by Messrs Chappell & Co. Altogether a capital evening was spent, and like the writer of the immortal ballad of "John Gilpin" we may express the wish that, should this concert become an annual event, as it is contemplated, "may I be there to see"—and hear.—J. S.

An interesting concert was given in the Lecture Hall of Ladbroke Grove Chapel, Notting Hill, on Thursday evening, February 26th, in aid of the building fund. Gratuities were rendered by Madame Evans-Warwick, who contributed three songs; Mr Haydn Grover, of the Temple Choir, who delighted the audience with his rare alto voice; Mr D. Curtis, and Mr Frederick Thorpe. Master Felix Lochner, a youth only ten years of age, played two violin solos with commendable precision and confidence. His father, Mr Russell Lochner, accompanied him on the pianoforte, rendering a like assistance to the vocalists. Some clever "readings" were given by Mr H. J. Rabbeth, and the concert was brought to a conclusion with a male-voice part-song, led by Mr Haydn Grover.

#### PROVINCIAL.

NORWICH.—ST ANDREW'S HALL ORGAN RECITAL.—Dr Bunnett played on Saturday afternoon, Feb. 21: Overture, the "Occasional" and Bourrée from the 7th Organ Concerto (Handel); Andante in A (Smart); "Angelic Voices" (Bastiste); Organ Concerto in F, No. 4, and Aria, "Verdi pratti" (Handel); Andante Cantabile (Mendelssohn); Andante and Allegretto in A, from a Sonata (Handel); Adagio in F (Beethoven); Overture, *Tolomeo* (Handel). The selection last Saturday was chiefly from the works of Handel, in honour of the bicentenary of his birth.—At a meeting of the members of the Excelsior Literary and Musical Society, held on Saturday, Feb. 21, Mr E. Wilkinson, the treasurer, on behalf of the society, presented Mr W. G. W. Anthony, the late hon. secretary, on the occasion of his departure for America, with a field-glass of excellent workmanship, together with an appropriate address, setting forth his services as hon. secretary to the society since its foundation in 1881.—The Norfolk and Norwich Musical Union has issued its programme for its twenty-seventh concert on Thursday, March 12th. It includes Mr Gaul's sacred cantata, *The Holy City*, composed for the last Birmingham Festival. As Mr Gaul is a native of Norwich, and received his musical education under the late Dr Buck, the production of his work—says the *Chronicle*—is but a proper compliment to pay him; at the same time, it is one which will bring equal credit to the society. Another leading piece will be Dr Bunnett's setting of the 130th Psalm, "Out of the deep."—Dr Hill and Dr Bunnett are again making preparations for the usual performance of Handel's *Messiah* on Good Friday. The principal vocalists will be Miss Agnes Larkcom, Miss Clara Myers, Mr Holbery Haggard, and Mr Musgrave Tuftail.

TORQUAY.—Mr Frank Staunton and Mr Charles Fowler gave a music and dramatic recital on Saturday afternoon, February 28th, at the Theatre. There was an excellent attendance, and the performances were highly appreciated. A lady amateur gave Cowen's song, "The last dream," with violin accompaniment by Mr Wingate, and the grand *scena* from *Robert le Diable*. Mrs Wright sang "Laddie," and "The Miller's Daughter." Mr Rice played two violin solos accompanied on the piano by Mr Fowler. Mr Suchet Champion, the *tenore leggiere*, sang in his usual musician-like manner, and Mr Frank Staunton recited "An old fool," and "The Charge of the Light Brigade." The novelty in the programme was a humorous sketch entitled *Fiddles*, by Mr Charles Fowler, performed by Messrs Lawrence Grey, Frank Staunton, and Raphael, Misses Maud Verner and Wright. Mr Grey, as an old connoisseur of violins, was highly amusing in his outbursts of temper on the receipt of violins sent to him for his opinion, carriage unpaid; and Miss Wright, as Jane, the servant maid, acted her part and sang her

song of complaint, "I won't stay here, I'll be drat if I do," with excellent effect. Miss Maud Verner is a favourite in Torquay as an actress, but her singing voice is too small. A very telling part of the "Sketch" was the intense enthusiasm of the old connoisseur over his favourite "Strad." Mr Lawrence Grey evinced considerable skill as a violinist by the way he played on the different strings and explained their distinctive beauties.—On the same evening Mr Isidore de Lara, assisted by Mrs Lynedoch Moncrieff, gave a vocal recital at the Bath Saloon and was very cordially received. Mrs Moncrieff, in Mr de Lara's very beautiful song, "My Trust," was irresistibly encored. Mr de Lara is a man of increasing mark as a composer, while as a singer he possesses singular intensity of expression. In Hope Temple's song, "I love thee! 'Tis all I can say," given with a passionate fervour, and a perfection of enunciation which is one of Mr de Lara's highest characteristics, he created a marked expression, renewed by his exquisite rendering of Goring Thomas's touching ballad, "Where memory dwells." Further illustration of his happy inspiration as a composer was shown by Mr de Lara in his "Twin souls," and "Only a song," which he sang as probably no one else could. A *duo* from Donizetti's *Favorita*, admirably sung, brought the recital to a conclusion.

#### PHILHARMONIC SOCIETY.

The first concert of the Philharmonic Society this season was held on the 26th ult., and the programme being eminently attractive, there was a crowded audience. Mendelssohn's Overture, *Athalie*; Beethoven's Violin Concerto, and Brahms' Third Symphony, were the most interesting numbers. The first movement of the symphony was taken by Sir Arthur Sullivan slower, the third movement considerably quicker than by Herr Richter. Whether in the case of the opening *allegro* the change was an improvement is doubtful, for what may have been gained in impressiveness was perhaps lost in impetuosity.\* The pace at which the third movement was now taken suited the *trio* better than the *scherzo*. Herr Joachim gave the Beethoven Concerto—how need not be said; the first *cadenza* was a marvel, and the *largo* was divinely sung. Miss Elly Warnots was the vocalist. Neither of her selections deserved a place in the programme. Handel's aria, "Sweet Bird," from *L'Allegro ed il Pensieroso*, must have been composed for a mechanical canary-bird.† Miss Warnots was re-called after singing it, as also after "Come per me sereno," from *La Sonnambula*. The concert terminated with Weber's overture, *The Ruler of the Spirits*. Sir Arthur Sullivan conducted like an oracle, and the orchestra did him credit, playing splendidly. The reception of Sir Arthur was enthusiastic.

PRIDHAM LE NOIRE.

SHYLOCK v. ANTONIO.—Although the matter was not immediately before the court, Lord Bramwell lately summed up the evidence in the well-known case of Shylock v. Antonio. It will be gratifying to the feelings of all who are familiar with the details of this suit to know that in the opinion of Lord Bramwell the judgment was correct in the main, though some of the arguments put forward by the counsel for the defendant, the fair Portia, were not sound. A question might, perhaps, have arisen as to the lady's qualifications to accept a brief and to plead at all. Putting the point of sex aside, Portia introduced herself under the falsest of false pretences; and this is an offence of which the Court would surely have had to take notice. But Lord Bramwell waives this. His reason for agreeing with the finding of the Court in this case was that "the pound of flesh had never been appropriated to the plaintiff." "If the pound of flesh had been appropriated to him, I should have given the pound of flesh to Shylock," his lordship said, notwithstanding that "he could only get it by a considerable crime, no less than murder." Lord Bramwell means apparently to show that the pound of flesh never would have been appropriated. It will not do, however, to revise Shakspeare by the light of the law. Supposing that Lord Bramwell were thus to edit the bard, he might decide that until Brabantio's charge against Othello were investigated, Desdemona ought to have returned to her father's house, in which case she would never have gone to Cyprus. Again, if the extreme provocation given by Tybalt to Romeo had been brought before the Prince of Verona by affidavit or otherwise, and legally proved, it is not likely that his Highness would have passed that sentence of banishment which led to Romeo's departure for Mantua, and the subsequent catastrophe.—RAPIER.

\* Sir Arthur Sullivan is Sir Arthur Sullivan; Herr Richter is Herr Richter. Let each have his way, and let us ("pauvres autres," as Voltaire is fond of saying) be thankful for what we get. The foreign and English conductors are equally competent; why vex them with comparisons.—Dr Blidge.

† What real canary ever twittered so mellifluously?—Dr Blidge.

## HANDEL.

We are passing through a season of Handel celebrations. Two hundred years ago the composer of *The Messiah* was born in Saxon Halle, and the bicentenary of his birth is being observed with fitting rites—more especially wherever men speak the English tongue. The tribute paid is not that of musicians only, as in the case of Sebastian Bach, who came into the world but a few weeks later than his compatriot. In Anglo-Saxondom Bach never was, is not, and perhaps cannot be a power among the people. Handel all men know. He lives in the national memory and is enshrined close to the national heart. Therefore, throughout the wide realms inhabited by his adopted country folk—alike in Great Britain and in the Britain sometimes called “Greater”—arises now the incense of popular admiration. This is true fame, and that actual immortality which, in a fickle and forgetful world, even genius rarely secures. How few of the best and greatest attain unto it! Many go down to posterity in books of record, and are found by those who search; many more receive the worship of classes and cliques: but these are not vitalities. Handel, in the highest sense, is still alive, and, as regards any conceivable approach to extinction, two hundred years are with him but like one day. In contemplating this phenomenon, we should not forget the difficulty which besets the path of the musical composer. Not only has he to deal with ideas which are abstractions and with forms that are arbitrary, but he follows an art peculiarly liable to change in respect of all that makes up its expression. This fact is being constantly illustrated. Musical men can call to mind well nigh as many phases as there are decades of years in their lives; and, with regard to music, it may truly be said, “The fashion of this world passeth away.” Hence a composer soon becomes antiquated, if, indeed, he be not set down as a childish babbler. Mozart, most perfect of absolute musicians, was living less than a hundred years ago, yet there are people who style him “infantine;” while Haydn, whose span of life extended into our century, is barely tolerated, and Mendelssohn, the man of yesterday, has lost no small part of his charm. Under conditions such as these, the composer whose bicentenary an entire people celebrates must be superior to forms and fashions—one whose matter infuses its own transcendent force into his manner and vivifies the whole. No musician of the present day would think of imitating Handel’s method, even if he could kindle within himself the master’s genius. Yet, though Handel’s speech be that of a generation past and gone, we lose all sense of its inflections in our consciousness of its power. The letter may tend to kill, but the spirit keepeth alive.

Fit considerations for the present time are the character and gifts of the remarkable man whose name is now reverently spoken. To English people, all things Handelian are especially dear. Handel is theirs, and they are his. Germany can boast the honour of having given him birth, while, apart from any consideration of national pride in so illustrious a son, it may be expected that Teutonic eclecticism has not overlooked the master’s claims to patient study and profound homage. Handel in Germany, however, is not at home. He is a visitor honoured, no doubt, and welcomed; but not having the place by the fireside and the seat at the table which belong, as of right, to a member of the family. Herein is no mystery, for Handel was one of the few Germans in whom lies the potentiality of a citizen of the world. He appears thus above all when contrasted with Sebastian Bach. The younger of these illustrious contemporaries could hardly by any process have got into his mind the idea of cosmopolitanism as an active rule of life. He trifled at one period with the “pretty tunes” of Italy, as he might have done with a fascinating child; but in his serious moments he was a German of the Germans, and never desired or contemplated being anything else. The land which gave him birth kept him all his life, and received him back when dead. Handel, on the other part, went early and cheerfully down into Italy, prepared to squeeze his burly form into an Italian mould. He became the “divine Saxon” with the ardent children of the South, who heard him speak ravishingly in their own musical tongue. England he conquered in like fashion. Purcell’s sun had not long gone down—while it was yet day—leaving this country under the influence of English strength and plain directness, tempered by not a little of Italian savor and grace. The time called for a man like Handel, and he came, to comprehend the need and do the work, but not immediately. Perhaps no personal record better illustrates the lines,—

“ There’s a divinity that shapes our ends,  
Rough-hew them as we will.”—

than the story of events which inexorably drove Handel from the path of ephemeral popularity to that of undying fame. His dramatic feeling counselled, “Write Italian operas,” and his good angel answered by blighting every project, bringing down the theatre in ruins upon his head. What if the master had gone on writing operas to the end? In that case we should have known him by a few songs

from their pages, by the Chandos Anthems, certain “pieces of circumstance,” the oratorio of *Esther, Acis and Galatea*, and Swift’s rhyme of “Tweedledum and Tweedledee”—enough for fame, perhaps, but not for a world-kept bicentenary. On his part, Handel lamented the downfall of his operatic speculations as though it signified the catastrophe of his life. Mind and body suffered under the disappointment, and he picked up the dropped pen of oratorio only by way of a make-shift. Then began the raising of an edifice which now stands “four square to all the winds that blow.”

What is it that so endears Handel to the people for whom he wrote his masterpieces of sacred song? The answer must necessarily be complex. We may find part of it in the fact, often flung at us by foreigners as a taunt, that he “set the Bible to music.” Let us accept this frankly, not feeling—as, indeed, we cannot—that the taunt carries any force at all. Handel did set the Bible to music, and Anglo-Saxons have an affection for the book full enough to overflow upon whomsoever becomes identified with it. The great composer found a marvellous ally in the religious instinct of the English people; this and his genius having as their resultant the unique position of *The Messiah*. Without the instinct that oratorio would be regarded as merely a work of art; without the genius we should still be waiting for an adequate musical embodiment of Christian faith and feeling. Necessarily, the man who can give such a thing to a religious people becomes as immortal as the race. His actual career cannot be measured even with a bicentenary as the unit of calculation. The consideration just adverted to is only one of several. Handel’s popularity associates itself with his personal characteristics and the traditions that have come down to us as founded upon them. On many points he excites English sympathies to more or less of fellow-feeling. We admire the indomitable resolution which never accepted defeat as final, and the amazing industry which gave forth masterpieces as by miracle. We honour the manly independence and self-reliance which supported him in struggles with the social potencies of the day, and we rejoice in the success that rewarded his declining years, giving the brightest of silver linings to a cloud of personal affliction. Even the man’s failings receive lenient judgment at our hands. His quick sensitiveness, his passionate outbursts, his stupendous assurance in appropriating the works of others, his physical self-indulgence, for ever represented by the exclamation, “I am de gompany!” at a dinner served for three—all these things are cheerfully accepted as part of a man whom the national heart has taken to itself. Then there is the pathos of those last days, when, like his own Samson, he could say, “O loss of sight, of thee I most complain.” The composition of *Jephtha*, his final work, was a Titanic struggle with advancing blindness and a decisive victory of will over circumstance. Knowledge of the man as thus outlined belongs to the public. Few individualities have come down to us in a clearer light, and sympathy with the composer naturally involves the same feeling towards his works. Handel’s music is that of a man having a purpose, and going to its accomplishment by the shortest way. No doubt, being under the necessity of living, he wrote much to suit fashionable and artificial tastes; but real Handelian strains are those wherein we recognize the naturalness, directness, and human feeling which, in every branch of art, are most readily and widely appreciated. These qualities cannot grow old-fashioned, and it is the glory of Handel that he embodied them in deathless forms.

J. B.

## BARRY SULLIVAN INTERVIEWED BY HIMSELF AND FRIEND.

Our magnanimous and gently sharp-cutting “Rapier,” of the *Illustrated Sporting and Dramatic News*, relates what follows in his own pleasant and engaging style:—

“ Mr Barry Sullivan, who is described as a very ‘interviewable’ man, lately told a Glasgow reporter all about it. Mr Sullivan, never having been much of a success in London, naturally thinks little of those who are successes, and was as caustic as he could manage to be about the two or three actor-managers who, with what he regards as ‘supreme self-conceit,’ play leading Shaksperian characters. Mr Sullivan denies that there is, or has been, a Shaksperian revival in London, but in all this the well-known Irish actor is surely a little unwise. In saying that the supply has lately exceeded the demand he is to a certain extent right. I do not think that the recent performance of *Romeo and Juliet* at the Lyceum will strengthen the Shaksperian revival, for instance, and there are weak places in *As you like it*; but let Mr Sullivan ask himself what is the object of playing? Surely it is to make money, and to gain applause from stalls, pit, and gallery of crowded houses; and this is what Mr Irving did by playing *Hamlet*, *Richard III.*, *The Merchant of Venice*, and *Much Ado about Nothing*. “ There is no such demand for

Shakspere," Mr Barry Sullivan said—but what then about the success of these plays?

"Of one actor Mr Barry Sullivan seems to have a very high opinion, and this actor is Mr Barry Sullivan. He was good enough to explain to the reporter the difference between passion and rant. 'The difference is all in tone,' he said, and he then went on to add, 'When I am at the height of passionate declamation my tone is as true as Patti in her highest notes.' Why, incidentally, only in her highest? One of the great beauties of Patti's voice during late years has been the beautiful development of her lower tones. Mr Sullivan seems to have an idea that an actor, like a horse, should be chosen for his make and shape. Two young gentlemen, intelligent and well educated, called upon him and asked advice about going on the stage. The actor measured them with his eye, calculated their height and the circumference of their chests, and told them they would never do. 'To play Macbeth you would require to look at least six feet on the stage. Do you think you could do that! What do you measure round the chest? Twenty-eight inches! I am forty-three, and I require it all! Some people,' said Mr Sullivan, 'would have asked them to read, and would have praised them. I did nothing of the kind, but, on the contrary, pointed out all their defects.' 'He is justly proud of his splendid physique,' the reporter goes on. 'He smiled when I tried, at his invitation, to get my two hands to meet round his arm, and when I compared my poor thirty inches of chest with his broad forty-three. On modern plays and players he displayed a critical acumen for which I was not wholly prepared.' This is not very flattering? 'And his opinions on these points were all the more pleasing that they agreed exactly with my own.' The reporter and the actor were, therefore, mutually delighted. It is a pity that Mr Sullivan should have tried to 'run down' more successful men than himself; and it would have been as well, perhaps, if he had let somebody else enlarge upon the Patti-like precision of his voice. I do not like to end a reference to Mr Sullivan in a carping spirit, but the reporter was not judicious in his treatment of the 'interviewable' actor. I believe that Mr Sullivan is a most kindly, amiable man; and it is a pity that his admirer should have quoted remarks which make him look unamiable."

#### SCRAPS FROM PARIS.

The most important event lately at the Grand Opera has been the production there of Verdi's *Rigoletto*, first performed at the Théâtre Italien on the 19th January, 1857, with a cast which included Frezzolini and Alboni, Mario, Corsi, and Angelini. This step on the part of the managers is much criticised by certain individuals who would have the national lyric theatre devoted exclusively to native composers. These gentlemen, to be consistent, should for the future veto the works of Gluck, Rossini, Meyerbeer, and very many other foreign composers, who, though not fortunate enough to be born in France, have been kindly permitted to contribute in no small degree to the prosperity of the Grand Opera. The patriotism of the general public, however, does not seem to have taken offence, and MM. Ritt and Gailhard have apparently been well advised in what they have done. On the present occasion Mdlle Krauss is the Gilda, playing the part, vocally and histrionically, in a highly effective manner. She was much applauded. The same is true of Mdlle Richard as Maddalena. Lassalle was forcible and impressive as the Jester; Dereims, a gallant Duke of Mantua; and Boudouresque, a tolerably good representative of Sparafucile.—The members of the chorus recently exhibited signs of insubordination, alleging that they were overworked and had to attend too many rehearsals; but, on receiving an intimation that, if they considered the demands upon them excessive, there were plenty of their colleagues without engagements who would gladly take their place, they thought better of it, and returned to their allegiance. A revolt of the carpenters was suppressed with equal promptitude. Various officials, too, in front of the house have been brought sharply to book, while others have been discharged. It is pretty plain that MM. Ritt and Gailhard have made up their minds to be masters in their own theatre.

The new three-act opera, *Diana*, produced at the Opéra-Comique, will not increase the reputation of its composer, M. Paladilhe. The general opinion is that his non-success should be mainly attributed to the libretto. The latter is an exceedingly poor affair, and how M. Paladilhe could have accepted it constitutes one of those mysteries which, as Lord Dundreary used to say, "no fellow can understand." Among the few pieces in the score which may be pronounced worthy of the composer's pen are

the love duet in the second act; the comic air, "Je suis un homme indispensable"; the song, "Maitre Tom, le contrabandier"; and the air, "Non je ne veux pas qu' elle pleure." But, if the work itself was unsatisfactory, the manner in which it was put upon the stage, acted, and sung, was worthy of high praise. Mdlle Mézeray, who will shortly leave for the Théâtre de la Monnaie, Brussels, especially distinguished herself as the heroine, and M. Carvalho is generally blamed for parting, on a question of salary, with so gifted an artist, and one, moreover, who on two occasions extricated him from serious embarrassment, the first occasion being when she replaced Mdlle Bilbaut-Vauchelet, suddenly indisposed, as Arlette in *Jean de Nivelle*, and the second, when, at literally a moment's notice, she appeared instead of Mdlle Van Zandt in *Il Barbere*. The other personages also found zealous and clever representatives in Mdlle Chevalier, MM. Talazac, Taskin, Grivot, and Belhomme, while the orchestra, under M. Danbœ, was well up to its work. The next novelty, *Le Chevalier Jean*, which has been in rehearsal concurrently with *Diana*, will probably make its appearance in the bills at no very distant date.

#### REVIEWS.

*Léfebure-Wély's Offertoires*.—Mr Edwin Ashdown has just published six offertoires for the organ by Léfebure-Wély, whose fame both as a performer on and a composer for the instrument of his predilection is universally acknowledged. The editor and adapter of these offertoires, Mr James Partridge, Associate of the Royal Academy of Music, has arranged them from the original French edition, which consists of two staves only, and has provided them with a distinct part for each hand and for pedals, thus rendering them suitable for performance upon modern English organs. The editor believes they will be found as interesting and effective as the well-known set, Op. 35, by the same composer. The offertoires under notice bear the opus number 34, and we have little doubt of their becoming as great favourites as the subsequent work of the popular French organist.

*The Missing Man*.—We can cordially recommend to our readers a shilling novel, under the above title, the work of our esteemed contributor, Mr Sutherland Edwards. The story is full of incidents, comprising, a fire at sea, a shipwreck, a case of conjugal infidelity, a project of assassination, a sword-duel with fatal consequences, a death from heart-disease, a first appearance in the House of Lords, and a happy marriage. Among the characters may be mentioned two peers of the realm, one of whom is a cabinet minister, a viscountess, a baronet, a major-general (formerly *aide-de-camp* to General Ligonier), a ballet dancer belonging to Handel's Opera Company, a doctor of medicine, a law student, and a corporal in the Foot Guards.

Messrs Rudall, Carte & Co., of Berners Street, the well-known military instrument makers, have issued their annual edition of *The Professional Pocket Book*, a remarkably useful publication, consisting of "Daily and Hourly Engagement Diary" for the year, divided into four parts, the first dating from January to March, the second April to June, the third July to September, and the fourth October to December. By this division of the diary the pocket-book is diminished in size, and is more convenient to carry. When the time of the first part of the diary expires (January to March) it can be easily removed (it is only secured by an elastic band), and the second part inserted in its place. Besides this diary the pocket-book contains the usual information relative to the Post Office, Stamp Office, tables of weights and measures, wages, interest and discount tables, &c. Altogether it is a most excellent publication. It is brought out under the immediate direction of Sir Julius Benedict, whose knowledge of the daily memoranda required by the musical profession is eminently practical.

THE Wagner family have opposed the production of *Lohengrin* in the French provinces previously to the performance of the piece in Paris.

FROM our contemporary the Milan *Gazzetta dei Teatri* we learn that Mrs Weldon's husband is "a Protestant clergyman with an income of £5,000 a year" ("pastore protestante che ha 125,000 franchi di rendita")

This year not being leap year, there was, so to speak, no anniversary of three important events in the world of music: the birth of Rossini, at Pesaro, on the 29th February, 1792; the first performance, in Paris, of Auber's *Muette de Portici*, on the same date, 1828; and the first performance, in Paris, of Meyerbeer's *Huguenots*, also on the same date, 1836.

## WAIFS.

The Pasdeloup Concerts are a great success at Monte Carlo. The new theatre at Fiume is to be called the Teatro Comunale. Angelo Neumann has become manager of the principal theatre at Prague. Marie Durand is said to have thrown up her engagement at Rio de Janeiro. Sarah Bernhardt will make a tour in Italy either in the spring or autumn. The violoncellist, Braga, gave a concert yesterday, the 6th inst., in Paris. Mdlle Van Zandt was expected back in Paris on Thursday, the 5th inst. The Italian Opera season in Moscow was inaugurated with *Rigoletto*. It appears likely that the French Normal Pitch will be adopted in Germany. "Ah! old fellow, what is better than a glass of good wine, eh!"—"Two!" The Teatro Ristori, Verona, re-opened on the 1st inst., the opera being *Faust*. The receipts of the third Bal Masqué at the Grand Opera, Paris, were 36,000 francs. A new Symphony by C. Schulz-Schwerin has been favourably received in Stettin. Tasca's new opera, *Bianca*, has been well received at the Teatro della Pergola, Florence. The *Traviata* is to be given at the Teatro Apollo, Rome, with Bianca Donadio as the heroine. Frederick Archer gave his fourth Organ Recital at Chickering Hall, New York, on the 9th ult. Michael Banner, a boy violinist, gave a concert at Steinway Hall, New York, on the 16th February. The baritone Athos has been singing with much success the Comte di Luna in *Il Trovatore* at Palermo. A new one-act comic opera, *La Princesse Jaune*, by Camille Saint-Saëns, has been produced in Angiers. 41,500 crowns have already been subscribed for the projected Monument to Ole Bull in Copenhagen. Signora Brambilla-Ponchielli and the tenor, Sylva, have been much applauded in *Poliuto* at St Petersburgh. The tenor, Degenne, has returned from Lyons to Paris, and will shortly re-appear at the Opéra-Comique. The Government grant of 20,000 liras a year to the St Cecilia Liceo Musicale, Rome, has been doubled. The new opera, *Le Capitane Noir*, by Joseph Mertens, has been well received at the Stadtheater, Hamburg. A Monument to the composer Serow has been erected in the monastery of St Alexander Newsky, St Petersburgh. There was no Memorial Performance at Bayreuth, as in other places, on the recent anniversary of Wagner's death. It is said that Mr Gye's Miss Nevada will probably become manageress of an English opera company in America. A new opera, *Giuditta*, music by Count Domenico Silveri, will shortly be produced at the Teatro Comunale, Catania. Salvatore Pinto, professor of the violin at the San Pietro a Majella Conservatory, Naples, died recently, aged 30. The King of Bavaria has presented an oil-colour portrait of himself to Levy, the conductor at the Theatre Royal, Munich. According to an Italian paper, the Pope, Leo XIII., has accepted the dedication of Gounod's new oratorio, *Mors et Vita*. A grand Handel performance in honour of the great composer was given at the Stadtheater, Hamburg, on the 23rd ult. Smareglia's opera, *Bianca da Cervia*, with Signora Bellencioni as heroine, is in rehearsal at the Teatro Comunale, Trieste. It is said that Maurel, with several members of his late Paris Italian Opera Company, intends making a tour in Spain. According to the Paris *Gaulois*, Fidès-Devriès is engaged for next winter by Strakosch, but which Strakosch it does not say. The Stettin Musical Association recently gave a performance of the historical oratorio, *Otto, der Grosse*, by C. Ad. Lorenz. In consequence of an injury to his arm, Hans von Bülow was compelled to postpone a concert he had announced in Hanover. A new three-act opera, *Yvonne*, music by Ernest Lefèvre, a young composer in the town, has been successfully produced at Rheims.

In consequence of the discontinuance of the grant hitherto made it by the Municipality, the Grand-Théâtre, Marseilles, has been closed.

*Die Zwillinge*, a new operetta by Zell and Genée, has been produced, but with only moderate success, at the Theater an der Wien, Vienna.

The local papers speak highly of Mr John White, of New York, who recently gave an Organ Concert in the Church of St Nicholas, Leipzig.

A serious indisposition of the tenor, Séran, has caused the production of Massenet's *Manon* at the Municipal Theatre, Geneva, to be postponed.

The illustrious Italian tragedian Salvini is studying the Coriolanus of Shakspere, and intends to appear in it during his approaching tour in America.

The Czech Theatre, Prague, will be the first non-French theatre to give Massenet's *Manon*. Mdme Minnie Hauk will impersonate the heroine.

The members of the Municipal Band, Rome, have written to Filippo Sangiorgi expressing a hope that he will once more become their conductor.

It is said that Lamoureux, with all his orchestra and singers, intends visiting Brussels, and giving two concerts there, before the end of the season.

A new opera, *Marco Botzari*, has been successfully produced in Valencia. It is by Bonicioli, conductor of the Italian Opera Company in that town.

Madeline Schiller announces three Pianoforte Recitals at Steinway Hall, New York, on the 14th and 28th of the present month, and the 11th April, respectively.

The National Theatre at Washington (America) was burnt down on Friday, February 27, before daybreak, the loss being estimated at 150,000 dollars (£30,000).

A short time since, during the first act of the opera at the Theatre, Brünn, the electric light suddenly went out, and the performance was brought to an unexpected close.

Carl Goldmark and Philip Rüffer have both composed an opera entitled *Merlin*, the book of the one being supplied by Siegfried Lupinet and that of the other by Dr Hoffmann.

Ernst's Frank's opera, *Hero*, was much more favourably received at the Theatre Royal, Hanover, where the composer fills the post of conductor, than at the Royal Operahouse, Berlin.

The Commissary of Police attached to the theatres in Lima lately fined the manager of the Italian Opera five pounds for not beginning the performance at the hour specified in the bills.

One of the principal attractions of the Festival recently given by the Netherlandish Society of Musical Artists at Dordrecht, was Peter Benoit's *Kinderoratorio* (*Children's Oratorio*).

The following artistic celebrities will be in America during the coming season of 1885-86: Salvini, Coquelin, Sarah Bernhardt, and the Duke of Saxe-Meiningen's Dramatic Company.

After this season, the Stadtheater and Thaliatheater, Hamburg, will be carried on jointly by Herren Pollini and Maurice, at present the respective managers of the theatres in question.

In consequence of illness, the baritone, Delfino, who was included in the cast of Ponchielli's new opera, *Marion Delorme*, at the Milan Scala, has been obliged to relinquish his engagement.

Iole Grandi having cancelled her engagement at the Municipal Theatre, Nice, Mary Gialdini, wife of the conductor there, has taken her place, and was to make her first appearance in *Ernani*.

Speaking of a race of savages to a Roman Catholic Missionary, he said: "Is it true they are cannibals?"—"Of the very worst description," was the reply, "They eat men even on Fridays!"

Verdi's *Requiem* was recently performed at the Teatro Principal, Barcelona, for the benefit of the sufferers from the earthquakes, the singers being Gayarre, Vidal, Figner; Signore Borghi-Mamò, Torerella, Mej, and Ercoli, with Goula and Acerbi as conductors.

## Advertisement.

Just Published.

## THE PRIMROSE.

ROMANCE.

Poetry by WILLIAM A. PENNELL.

Music by

WELLINGTON GUERNSEY.

Price 4s.

London: DUNCAN DAVISON & CO., 214, Regent Street, W.

"O LADY, LEAVE THY SILKEN THREAD." New Song by IGNACE GIBSON (poetry by TOM HOOD). Price 4s.—London: DUNCAN DAVISON & CO., 214, Regent Street, W.

## THE VOICE AND SINGING.

BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING  
Price 12s.

London: DUNCAN DAVISON &amp; CO., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction." — *Daily News*.

## VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON &amp; CO., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & CO., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing." — *Pictorial World*.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

## A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwine Valeria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & CO. (late JULLIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

## THE STOLBERG LOZENGE.

FOR INVIGORATING AND ENRICHING THE VOICE, AND REMOVING AFFECTIONS OF THE THROAT.

"Of famed Stolberg's lozenge we've all of us heard." — *Punch*, October 21st, 1865

## DR STOLBERG'S VOICE LOZENGE.

Actors, Singers, Clergymen, and all who are desirous of Improving and Invigorating their Voice for Singing or Public Speaking, should use this Lozenge. One trial will be sufficient to account for the great reputation it has sustained for so many years. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s, 1½d, and 2s 9d., by all Chemists throughout the United Kingdom and the Colonies.

Just Published.

## MARIE-RÔZE WALTZ.

FOR THE PIANOFORTE.

By

EDWARD JAKOBOWSKI.

WITH A PORTRAIT OF THE DISTINGUISHED VOCALIST.

Price 4s.

London: DUNCAN DAVISON &amp; CO., 244, Regent Street, W.

Just Published.

## TWO SONGS BY FREDERICK F. ROGERS.

I KNOW NOT YET . . . . . price 4/-

(Words by G. CLIFTON BINGHAM.)

OVERLEAF . . . . . price 4/-

London: DUNCAN DAVISON &amp; CO., 244, Regent Street, W.

## MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUVIER &amp; CO.,

MANUFACTURERS AND IMPORTERS OF

## ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

CHAPPELL'S VOCAL LIBRARY  
OF  
PART-SONGS, &c.

		Composed or Arranged by	Price
1.	Dulce domum. S.A.T.B. . . . .	Sir G. A. Macfarren	1d.
2.	Down among the dead men. S.A.T.B. . . . .	"	1d.
3.	The girl I've left behind me. S.A.T.B. . . . .	"	1d.
4.	British Grenadiers. S.A.T.B. . . . .	Dr. Rimbaud	2d.
5.	Long live England's future Queen. S.A.T.B. . . . .	Balf	4d.
6.	My task is ended (Song and Chorus). A.T.B.B. . . . .	Abt	2d.
7.	Thus spake one summer's day. S.A.T.B. . . . .	Gounod	4d.
8.	Soldiers' Chorus. T.T.B.B. . . . .	"	6d.
9.	The Kermesse (Scene from <i>Faust</i> ) . . . . .	Brinley Richards	4d.
10.	Up, quit thy bower. S.A.T.B. . . . .	Sir G. A. Macfarren	2d.
11.	Maidens, never go a-wooming. S.S.T.T.B. . . . .	Gounod	4d.
12.	Faggot-binders' Chorus . . . . .	Joseph Robinson	6d.
13.	Sylvan Hours (for six female voices) . . . . .	Arcadelt	1d.
14.	The Gipsy Chorus . . . . .	Mendelssohn	1d.
15.	Ave Maria . . . . .	J. L. Hatton	2d.
16.	Hark! the herald angels sing. S.A.T.B. . . . .	Henry Smart	2d.
17.	England yet (Solo and Chorus). S.A.T.B. . . . .	"	2d.
18.	The Shepherd's Sabbath Day. S.A.T.B. . . . .	"	2d.
19.	Thoughts of Childhood. S.A.T.B. . . . .	"	2d.
20.	Spring's Return. S.A.T.B. . . . .	Bennett Gilbert	2d.
21.	An old Church Song. S.A.T.B. . . . .	"	1d.
22.	Sabbath Bells. S.A.T.B. . . . .	"	2d.
23.	Serenade. S.A.T.B. . . . .	"	2d.
24.	Cold Autumn wind. S.A.T.B. . . . .	"	2d.
25.	Orpheus with his lute. S.S.S. . . . .	"	2d.
26.	Lullaby. S.A.A. . . . .	"	1d.
27.	This is my own, my native land. S.A.T.B. . . . .	Sir G. A. Macfarren	1d.
28.	March of the Men of Harlech. S.A.T.B. . . . .	Dr. Rimbaud	2d.
29.	God save the Queen. S.A.T.B. . . . .	"	1d.
30.	Rule, Britannia. S.A.T.B. . . . .	"	1d.
31.	The Retreat. T.T.B.B. . . . .	L. de Rille	2d.
32.	Lo! morn is breaking. S.S.S. . . . .	Cherubini	2d.
33.	We are spirits. S.S.S. . . . .	Sir G. A. Macfarren	4d.
34.	Market Chorus ( <i>Masaniello</i> ). S.A.T.B. . . . .	Auber	4d.
35.	The Prayer ( <i>Masaniello</i> ). S.A.T.B. . . . .	"	1d.
36.	The Water Sprites. S.A.T.B. . . . .	Kücken	2d.
37.	Eve's glittering star. S.A.T.B. . . . .	"	2d.
38.	When first the primrose. S.A.T.B. . . . .	"	2d.
39.	O dewdrop bright. S.A.T.B. . . . .	"	1d.
40.	Sanctus from the <i>Messe Solemnis</i> . S.A.T.B. . . . .	Rossini	4d.
41.	Nine Kyries, Ancient and Modern . . . . .	Gill	2d.
42.	Sun of my soul. S.A.T.B. . . . .	G. A. Osborne	2d.
43.	Twas fancy and the ocean's spray. S.A.T.B. . . . .	Brinley Richards	2d.
44.	A Prayer for those at Sea. S.A.T.B. . . . .	"	2d.
45.	O Thou, Whose power (Prayer from <i>Mose in Egitto</i> ) . . . . .	Rossini	2d.
46.	The Guard on the Rhine. S.A.T.B. . . . .	Sir G. A. Macfarren	1d.
47.	The German Fatherland. S.A.T.B. . . . .	G. A. Osborne	2d.
48.	The Lord is my Shepherd (Quartet). S.A.T.B. . . . .	Jackson	2d.
49.	Te Deum in F. . . . .	"	2d.
50.	Te Deum in F. . . . .	Nares	2d.
51.	Charity (La Carità). S.S.S. . . . .	Rossini	4d.
52.	Cordelia. A.T.T.B. . . . .	G. A. Osborne	4d.
53.	I know. S.A.T.B. . . . .	Walter Hay	2d.
54.	Chorus of Handmaids (from <i>Fridolin</i> ) . . . . .	A. Ranzeiger	4d.
55.	The Offertory Sentences . . . . .	Edmund Rogers	4d.
56.	The Red-Cross Knight . . . . .	Dr. Calcott	2d.
57.	The Chough and Crow . . . . .	Sir H. R. Bishop	3d.
58.	The "Carnovale" . . . . .	Rossini	2d.
59.	Softly falls the moonlight . . . . .	Edmund Rogers	4d.
60.	Air by Himmel . . . . .	Henry Leslie	2d.
61.	Offertory Sentences . . . . .	E. Sauerbrey	4d.
62.	The Resurrection . . . . .	C. Villiers Stanford	2d.
63.	Our Boys. New Patriotic Song . . . . .	H. J. Byron and W. M. Lutz	4d.
64.	The Men of Wales . . . . .	Brinley Richards	2d.
65.	Dame Durden . . . . .	"	1d.
66.	A little farm well tilled . . . . .	"	1d.
67.	There was a simple maiden . . . . .	Sir G. A. Macfarren	1d.
68.	Fair Hebe . . . . .	"	1d.
69.	Once I loved a maiden fair . . . . .	"	1d.
70.	The jovial Man of Kent . . . . .	"	1d.
71.	The Oak and the Ash . . . . .	"	1d.
72.	Heart of Oak . . . . .	"	1d.
73.	Come to the sunset tree . . . . .	W. A. Phillipott	4d.
74.	May. S.A.T.B. . . . .	W. F. Banks	2d.
75.	Pure, lovely innocence ( <i>Il Re di Lahore</i> ), Chorus for female voices . . . . .	J. Massenet	4d.
76.	A Love Idyl. S.A.T.B. . . . .	E. R. Terry	2d.
77.	Hail to the woods. A.T.T.B. . . . .	J. Yarwood	2d.
78.	Near the town of Taunton Dean . . . . .	Thomas J. Dudeney	2d.
79.	Our merry boys at sea . . . . .	J. Yarwood	2d.
80.	Christ is risen (Easter Anthem). S.A.T.B. . . . .	Berlioz	3d.
81.	When the sun sets o'er the mountains ( <i>Il Demonio</i> ) . . . . .	A. Rubinstein	3d.
82.	Hymn of Nature . . . . .	Beethoven	3d.
83.	Michaelmas Day (Humorous Part-Songs, No. 1) . . . . .	W. Maynard	4d.
84.	Sporting Notes (Humorous Part-Songs, No. 2) . . . . .	"	4d.
85.	Austrian National Hymn . . . . .	Haydn	4d.
86.	A May Carol. S.S.C. . . . .	Joseph Robinson	4d.
87.	The bright-hair'd Morn. A.T.T.B. . . . .	Theodor L. Clemens	3d.
88.	Oh, Rest ( <i>Velleno</i> ) . . . . .	C. H. Lenepeu	4d.
89.	Love reigneth over all. T.T.B.B. . . . .	C. G. Elsasser	6d.
90.	Joy to the World. T.T.B.B. . . . .	"	6d.
91.	The Star of Bethlehem (Christmas Carol) . . . . .	Theodor L. Clemens	2d.
92.	Busy, Curious, Thirsty Fly. T.A.T.B. . . . .	"	3d.
93.	Love wakes and weeps . . . . .	Felix W. Morley	2d.

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.  
City Branch—14 & 15, POULTRY, E.C.

[March 7, 1885.

ASHDOWN EDITION  
OF  
STANDARD PIANOFORTE MUSIC.

VOL.		NETT.	S. D.	VOL.		NETT.	S. D.
1.	CHOPIN'S Twenty-seven Studies	2	6	13.	RUBINSTEIN'S Soirées à St Petersbourg (Six Morceaux). Op. 44	1	0
2.	STEPHEN HELLER'S Album. Op. 138	1	6	14.	CHOPIN'S Forty-three Mazurkas	3	0
3.	HENRI ROUBIER'S Twenty Melodies of Franz Schubert	2	0	15.	SCHUMANN'S Album für die Jugend. Op. 68	1	6
4.	STEPHEN HELLER'S Twenty-four Preludes. Op. 81	1	6	16.	DUSSEK'S Six Sonatinas. Op. 20	1	0
5.	CHOPIN'S Eighteen Nocturnes	2	0	17.	GOTTSCHALK. Selection No. 1 (Six pieces)	1	0
6.	CZERNY'S One Hundred and One Exercises...	1	0	18.	KUHLAU'S Six Sonatinas. Op. 55	1	0
7.	CZERNY'S Etude de la Vélocité	1	6	19.	CHOPIN'S Eight Waltzes	1	6
8.	SCHUMANN'S Phantasiestücke. Op. 12	1	6	20.	KULLAU'S Youthful days. 24 characteristic pieces	1	6
9.	SCHUBERT'S Eight Impromptus	1	6	21.	KESSLER'S Twenty-four Studies	2	6
10.	LISZT'S Soirées de Vienne	2	6	22.	CLEMENTI'S Six Sonatinas. Op. 37 and 38	1	6
11.	CLEMENTI'S Six Sonatinas. Op. 36	1	0	23.	CHOPIN'S Twenty-five Preludes	1	6
12.	STEPHEN HELLER'S Thirty-two Preludes. Op. 119	1	6	24.	CLEMENTI'S Gradus ad Parnassum. 28 Studies	2	6

(To be continued.) (Selected and edited by Walter Macfarren.)

ASHDOWN EDITION  
OF  
STANDARD VOCAL MUSIC.

(To be continued.)

THE ASHDOWN COLLECTION  
OF  
STANDARD PIANOFORTE WORKS.

## STANDARD PIANOFORTE WORKS.

(*FOREIGN FINGERING.*)

VOL.		NETT.	S. D.	VOL.		NETT.	S. D.
1.	HELLER. 25 Studies. Op. 47	...	3 0	15.	RUBINSTEIN. Selection of favourite compositions.		
2.	HELLER. 30 Studies. Op. 46	...	3 0	16.	NO. I (Twelve pieces)	...	2 6
3.	HELLER. 25 Studies. Op. 45	...	3 0	17.	SCHULHOFF. Selection of favourite compositions.		
4.	DUVERNOY. Ecole du mécanisme. Op. 120	...	1 0	18.	NO. I (Nine pieces)	...	2 6
5.	LEMOINE. 50 Etudes enfantines. Op. 37	...	2 0	19.	SCHUMANN. Scenes of childhood (Kinderscenen).		
6.	CONCONE. 25 Etudes mélodiques. Op. 24...	...	1 0	20.	Op. 15	...	0 6
7.	HELLER. Selection of favourite compositions. No. I (Six pieces)	...	2 0	21.	SCHUMANN. Selection of favourite compositions.		
8.	HELLER. Transcriptions of Schubert's Songs (Sixteen)	2 0		22.	NO. I (Ten pieces)	...	2 0
9.	HELLER. 32 Preludes (à Mademoiselle Lili). Op. 119	1 6		23.	SYDNEY SMITH. Selection of favourite compositions.		
10.	KULLAK. Youthful days. 24 Characteristic pieces...	1 6		24.	NO. I (Eight pieces)	...	3 0
11.	LANGE. 6 Characteristic pieces. Aus des Lebens Mai. Op. 292...	...	1 0	25.	LICHNER. Pictures of youth (Jugendleben).		
12.	LISZT. Transcriptions of Schubert's songs (Eleven)	2 6		26.	Op. 84	...	1 6
13.	REINECKE. 3 Sonatinas. Op. 47	...	1 0	27.	LOESCHORN. Childhood's hours (Aus der Kinder- welt).		
14.	LISZT. Selection of favourite compositions. No. I (Seven pieces)...	...	3 0	28.	24 Characteristic pieces. Op. 96 and 100	...	2 0

(To be continued.)

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.